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ABSTRACT

The Corporation for Public Broadcasting (CPB) continued to grow in fiscal year 1971, its third year of operation. Fourteen new public television stations began broadcasting, bringing 7.9 million more persons within receiving range, and bringing the total number of TV stations to 207. Income increased 18 per cent to $14 million due largely to more federal government funding. Audience research showed the number of persons who watch public television each week jumped 6 million to 39 million, and the median hours of viewing climbed from 1.4 to 1.9 hours per week. Black householders saying they watched local public television rose from 35 to 52 per cent. Productions which received awards included Sesame Street, Hollywood Television Theatre, The Great American Dream Machine, and NET Festival. National Public Radio, the first "live" public radio network in the U.S., began daily operation during the year, and the number of participating stations rose from 92 to 103. (MG)

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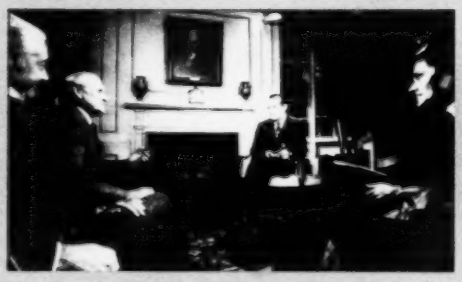
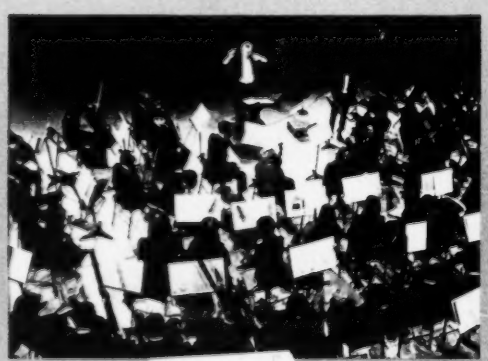
F - Other



1971

CORPORATION FOR PUBLIC BROADCASTING

ANNUAL REPORT

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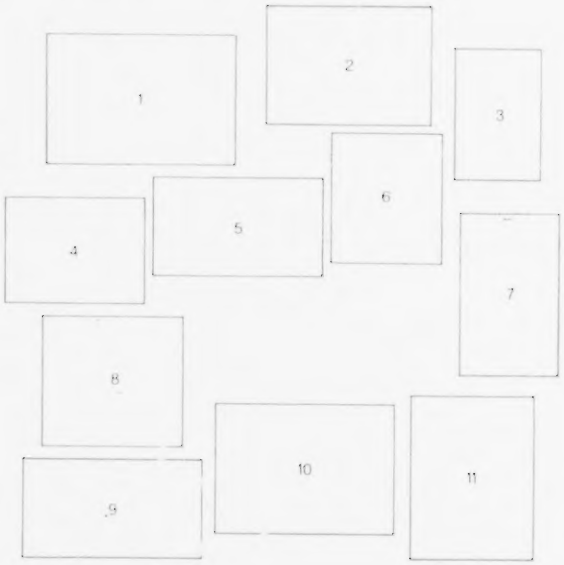


Public broadcasting provides programming, both national and local, for persons of all tastes and interests. Some samples:

1 *Black Frontier*, a four-part series, explored the role played by blacks in the settling of the West. KUON, Lincoln, Neb.

2 Sherlock Hemlock and Ernie solve the case of the missing apple on *Sesame Street*. CTW.

3 Iris Stevenson is the guide to soul food cookery in the series, *Let's Cook With a Pinch of Soul*. WHRO, Norfolk, Va.

4 WNET goes East Side, West Side, even *Down on The Docks* in its *Here and Now* series.

5 Public television was represented for the first time, by Nancy Dickerson, in a "live" conversation with the President, on January 4. Other reporters were Howard K. Smith of ABC, Eric Severeid of CBS and John Chancellor of NBC. Photo: CBS News.

6 *Civilisation*, the tour of Western man's achievements, was led by Kenneth Clark.

7 *Valiant Hans*, one of three puppet films seen in an NET children's special hosted by Shari Lewis.

8 The Rev. F. D. Kirkpatrick sings songs of slave days on New Jersey Public Broadcasting's folk music series, *The Oleanna Trail*.

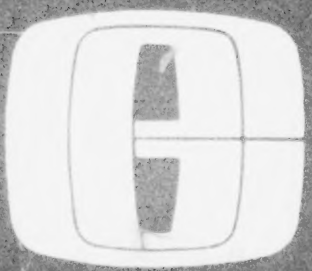
9 Arthur Barron's film, *The Wright Brothers*, re-created the conquest of flight and the lives of the pioneers. NET.

10 The Carnegie Mellon College/Community Orchestra performed *The Berlioz Requiem* in a 90-minute special on WQED, Pittsburgh.

11 William Shatner and Richard Basehart in *The Andersonville Trial*, the triple-Emmy winner from KCET Los Angeles.

CORPORATION FOR PUBLIC BROADCASTING

ANNUAL REPORT
FISCAL YEAR 1971



December, 1971

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REVIEW OF THE YEAR

The creation of the Corporation for Public Broadcasting was authorized by Congress in the Public Broadcasting Act of 1967 to promote the growth and development of the nation's public television and radio system.

By all indicators, this growth and development proceeded at an accelerated rate in fiscal year 1971, the third year of CPB operation.

Fourteen new public television stations began broadcasting, bringing an additional 7.9 million persons within receiving range of a public TV signal.

Eleven public radio stations went from limited to full-service operation.

Net unduplicated income of the public broadcast system (from fiscal year 1969 to 1970, the last year for which accurate figures are available) increased 12.4 per cent, to $145.5 million, the television system showing a 22 per cent gain and the radio system, three per cent.

During the same period, the average weekly hours broadcast by television stations increased from 67 to 71.6 hours, and the total number of television employees grew 16.8 per cent, to 7,642.

The fledging public television agency, the Public Broadcasting Service, completed its first full year with a rich harvest of awards won by producing stations and growing critical acclaim and public awareness.

National Public Radio, the organization providing the first "live" networking in public radio, began daily service, giving public radio listeners an immediacy they had never before had.

Structurally, too, the system developed.

Seven public television stations operating as major producers began contributing regularly to the national schedule and strengthened their program production capability. In addition, 20 other stations provided programs seen nationally, and this number was growing. Growing, too, was the number of regular weekly viewers—up six million to 39 million in a year.

Interconnection through NPR brought a new cohesion and dynamism to public radio. For the first time, a number of stations produced live material for a national audience. Further, the first national audience studies of public radio showed higher listening than had been expected and a surprisingly high degree of loyalty among confirmed listeners.

And in both radio and television, there were improvements in the mechanisms to insure that the growth of the national system would proceed in harmony with local needs.

All was not success, by any means, in 1971.

While the income of the overall system increased, the general unsettled state of the economy was reflected in many stations, and cutbacks in personnel and programming were not uncommon.

Though its funds had increased significantly, CPB became acutely aware of its inability to meet *all* the needs of the system and had to make painful decisions about how these funds would be distributed.

The very newness of the emerging system also carried with it built-in problems. And by the very nature of this public, democratically structured enterprise, some of the conflicts surfaced as public controversy.

Overall, however, few would dispute that public broadcasting had added significantly to its progress or would deny that its problems *were* soluble.

The Corporation made an important contribution to all major developments in the industry . . . as a leading funder, as an advisor on call to all public broadcast entities, and as the only organization charged by Congress with aid to the entire system—radio and television, local and national, near- and long-range.

The Corporation's ability to assist the system was enhanced by a significant increase in the funds available to it—$29 million in fiscal year 1971, as opposed to $16.4 million in fiscal '70. The increased funds resulted from a rise in the Federal appropriation to CPB from $15 million to $23 million and from an increase in private grants and Federal contracts from $1.2 million to $5.8 million.

During the year, CPB made 333 grants totalling $25.8 million to support the programs and activities of public radio and television. It spent $2.2 million to administer these grants and to carry on a wide range of system-support services including audience research, educational and technological project planning and development, public information, industry conferences and station fundraising assistance.

The true record, however, of public broadcasting in 1970-71 is written not so much in dollar signs and statistics, but in the end product toward which all of the Corporation's activity was directed: in the public radio and television programs that CPB funds helped make possible and in the degree of usefulness of these programs to the American people.

In the pages that follow, this record—in statistics *and* in broadcast programming—is portrayed.

FINANCIAL SUMMARY

Resources available to the Corporation in 1971 increased by $13,133,263 ($12,622,149 not including carry-over) mainly because of increases of $8 million in federally appropriated funds and approximately $4 million in non-federal contributions.

Public Law 91-437, which authorized appropriations for the Corporation for 1971 and 1972, introduced a new concept. Federal appropriations were identified as consisting of two parts: One a definite amount and the other an additional payment for matching non-federal contributions up to a specified maximum. As ultimately appropriated, the 1971 payments consisted of $20 million as the definite amount and $3 million for matching a like amount of non-federal contributions.

In 1971 non-federal contributions increased substantially over the prior year and enabled the Corporation to be eligible for the $3 million maximum federal matching payment. This increase is largely attributable to incentive provided by the federal matching feature.

The Corporation records contributions in its accounts as they are "earned," that is, as the expenses of the activities supported by the contributions are incurred. Federal matching is based on cash receipt. The total of more than $5 million of non-federal contributions earned in 1971 as shown at right includes more than $3 million on a cash basis.

	From Inception to June 30, 1969	Year Ended June 30, 1970	Year Ended June 30, 1971
Resources Available			
Federal appropriation	$5,000,000	$15,000,000	$23,000,000
Federal grants and contracts		11,631	711,087
Non-Federal contributions	2,752,970	1,173,450	5,112,735
Interest	206,817	251,252	234,660
Carry-over from prior year		1,984,986	2,496,100
— Unliquidated obligations included		(940,055)	(1,367,842)
Total	$7,959,787	$18,421,319	$31,554,582
Application of Resources			
Grants and Awards (see Appendix)	$3,986,381	$10,251,516	$24,587,396
Programs administered by CPB	2,137,345	5,225,269	2,519,626
— Unliquidated obligations included	(940,055)	(1,367,842)	(1,295,539)
Administrative support expenses	791,130	1,816,276	2,237,101
Carry-over to next year	1,044,931	1,128,258	2,210,459
Total	$7,959,787	$18,421,319	$31,554,582

The Ford Foundation	$3,535,148
General Foods Corporation	272,500
General Service Foundation	75,000
The Grant Foundation	25,000
The Houston Post	10,000
Mobil Oil Corporation	750,000
National Audubon Society, Inc.	13,293
Polaroid Corporation	180,000
The Quaker Oats Company	100,000
Lillian Pitkin Schenck Fund	5,000
The Sears Roebuck Foundation	100,000
Other contributions less than $500 each and other income	46,794
	$5,112,735

In addition to federal appropriations and non-federal contributions, the Corporation received $711,087 from the Department of Health, Education, and Welfare. Of that total, $611,814 applied to completion of a project dealing with environmental problems (U.S.O.E.), $55,000 for development of data and information concerning the noncommercial educational broadcasting system (U.S.O.E.), and $44,273 for initial phases of a drug education project (NIMH).

Grants and awards totalling $24,587,396, an increase of $14,335,880 over the prior year, were made by CPB during 1971 to 232 different organizations or individuals in 48 states.

During debates leading to passage of the legislation authorizing establishment of the Corporation, a requirement for some type of "permanent" financing was identified. Although considerable discussion had taken place both inside and outside the Administration in the period 1968-1969, the first formal commitment to proceed with financing legislation for the Corporation was made in January 1971. In his budget request for 1972, submitted to Congress on January 29, 1971, the President stated: "Legislation will be proposed to provide an improved financing arrangement for the Corporation." As fiscal year 1971 closed, however, no proposal had been sent to the Congress by the Administration.

An Acknowledgement

The achievements reflected in this report represent the work of thousands of persons in public radio and television who must rank among the nation's most dedicated public servants. They deserve the thanks of all Americans.

In addition, special thanks must go to certain individuals who gave unstintingly of their time and energy to help shape the system and to certain outside individuals and organizations whose support was invaluable. A partial list of these friends must include:

- The Boards of Directors and Presidents Hartford N. Gunn, Jr. and Donald Quayle of the Public Broadcasting Service and National Public Radio.
- The Board and staff of the National Association of Educational Broadcasters and, in particular, its President, William G. Harley.
- The U.S. Office of Education and U.S. Commissioner of Education Sidney P. Marland, for support of the Children's Television Workshop and other projects.
- The Educational Broadcasting Facilities division of the Department of Health, Education and Welfare and its director, Raymond Stanley, for constant cooperation.
- The Ford Foundation — and in particular, its Television Advisor, Fred W. Friendly — whose aid to public television went over the $200 million mark in 1971.
- And to all others whose dollars made possible so much, especially the Mobil Oil Corporation, the General Foods Corporation, the Polaroid Corporation, the Sears Roebuck Foundation, the Quaker Oats Company, the National Endowment for the Arts and the National Institute for Mental Health.

BOARD OF DIRECTORS

The Board of Directors of the Corporation for Public Broadcasting is appointed by the President of the United States with the advice and consent of the Senate, as provided by Public Law 90-129, the Public Broadcasting Act of 1967. The Board was brought to its full, 15-member complement during the year with the appoint-

Chairman
Frank Pace, Jr.
President
International Executive Service Corps
New York, New York
†*1968 - 74*

Vice Chairman
Dr. James R. Killian, Jr.
Chairman of the Corporation
Massachusetts Institute of Technology
Cambridge, Massachusetts
†*1968 - 74*

Joseph A. Beirne
President
Communications Workers of America
Washington, D.C.
†*1968 - 72*

Robert S. Benjamin
Chairman of the Board
United Artists Corporation
New York, New York
†*1968 - 74*

Mrs. Oveta Culp Hobby
Editor & Chairman of the Board
The Houston Post
Houston, Texas
†*1968 - 72*

Joseph D. Hughes
Vice President
T. Mellon & Sons
Pittsburgh, Pennsylvania
†*1968 - 72*

Thomas W. Moore
President
Tomorrow Productions, Inc.
New York, New York
†*1970 - 76*

Frank E. Schooley
Director of Broadcasting
University of Illinois
Urbana, Illinois
†*1968;* ‡*1970 - 76*

ment of Dr. Zelma George to complete an unexpired term previously held by the Hon. Carl Sanders. The Board meets once every other month in regular session, with special meetings held as required. Membership and terms of office, as of December, 1971, were as follows:

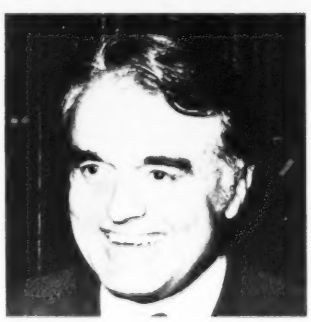
†Appointed ‡Reappointed Term of office indicated

Albert L. Cole
Vice President, Director
Reader's Digest Association
Pleasantville, New York
†1969 - 74

Michael A. Gammino, Jr.
President
Columbus National Bank
Providence, Rhode Island
†1968 - 72

Dr. Zelma W. George
Executive Director
Cleveland Job Corps Center
for Women
Cleveland, Ohio
†1971 - 72

Saul Haas
Chairman of the Board
KIRO, Incorporated
Seattle, Washington
†1968; ‡1970 - 76



Jack Valenti
President
Motion Picture Association
of America, Incorporated
New York, New York
†1968 - 74

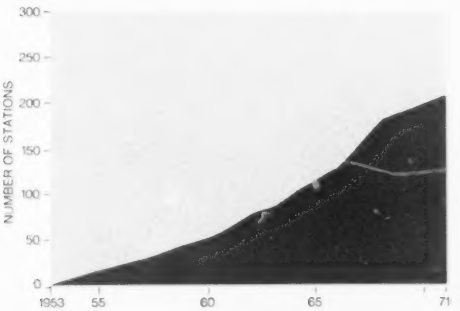
John Hay Whitney
Chairman of the Board
Whitney Communication
Corporation
New York, New York
†1970 - 76

Jack Wrather
President, Chairman
Wrather Corporation
Beverly Hills, California
†1970 - 76

John W. Macy, Jr.
President,
Chief Executive Officer
Corporation for Public
Broadcasting

PUBLIC BROADCASTING FACTS

PUBLIC TELEVISION GROWTH IN STATIONS



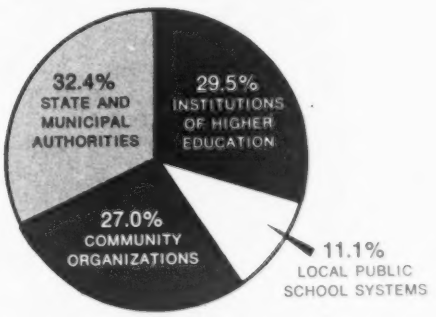
The National Overview

- The American public broadcasting system encompassed (as of June 30, 1971) 207 public television and 510 public radio stations.
- While these stations in the aggregate constitute an important national system, each station is independent and autonomous. These stations are licensed to, and operated by, state and municipal authorities, school systems, state boards of education, non-profit community corporations and universities.
- Many of these stations are members of the Public Broadcasting Service (PBS) and National Public Radio (NPR), both of which offer programs to member stations by "live" interconnection and by tape.
- The program series offered by PBS are produced, in the main, by public TV stations. The major producing stations are the Educational Broadcasting Corporation (NET and WNET), New York; WGBH, Boston; WETA, Washington, D.C.; WTTW, Chicago; WQED, Pittsburgh; KCET, Los Angeles, and KQED, San Francisco. The Children's Television Workshop provides "Sesame Street" and (beginning in October, 1971) "The Electric Company." In 1970-71, 20 other stations also provided programs distributed nationally by PBS.
- NPR produces most of the programming it distributes, drawing heavily, however, on member stations for program segments.
- The Corporation for Public Broadcasting is the major funder of PBS and NPR and provides financial aid and other services for stations.

Public Television: National Characteristics

- The 207 public television stations are located in 47 states, the District of Columbia, Puerto Rico, Samoa and Guam.
- The oldest of these stations, KUHT, Houston, Texas, went on-air in 1953, and since then, the increase in stations has been continuous. In 1955, there were 17 stations; in 1960, 51; in 1965, 113. In fiscal year 1971, 14 new stations began broadcasting. Further, this growth pattern is expected to continue, the Federal Communications Commission having on file some 60 applications to begin new stations.
- Seventy-two percent of the American population, or some 148 million Americans, live within range of a public television signal. The latest audience study (October, 1971) indicates that 39 million persons tune in public TV regularly each week. (See page 15 for detailed audience data.)
- Of the existing 207 stations, 88 operate on VHF channels, 119 on UHF.
- Total station income in fiscal year 1970, the last year for which complete data is available, was $104 million. Total operating costs in 1970 were $84 million, the balance being accounted for by capital expenditures.
- Public television stations employ 7,642 persons, 5,400 of them on a full-time basis.

PUBLIC TELEVISION STATIONS



Public Television: The Station

☐ The average public television station in fiscal 1970 had an operating budget of $654,000, 39 employees and a prime signal area covering 700,000 persons.

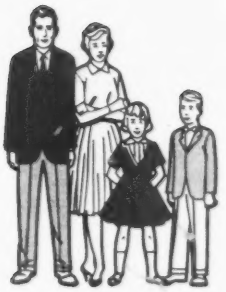
☐ A breakdown of stations shows that:
32.4% are run by state and municipal authorities
29.5% by institutions of higher education
27.0% by community organizations
11.1% by local public school systems

☐ The average station broadcasts 72 hours of programming a week during peak schedule periods when schools are in session. Approximately 31 of these hours were devoted to instructional, classroom programming.

☐ PBS offers member stations 30 hours of programming in the average week: 10 hours of children's programs transmitted in the daytime, 5 hours in the daytime for previewing and pre-recording and about 15 hours of general programming in prime-time.

☐ The average station produced 327 hours of original programming during fiscal 1970. Twenty-three percent of this production was programming for classroom use, 77 percent for home use.

☐ 27 percent of the programming broadcast by the average station is produced locally by that station.



101 MILLION

Public Radio: Characteristics

☐ The number of stations meeting qualifying standards rose from 92 to 103 in fiscal 1971. In addition, 13 satellite stations rebroadcast programming of qualified stations. Qualifying stations are located in 35 states, the District of Columbia, and Puerto Rico.

☐ Of the 103 primary public radio stations as of June 30, 1971, 85 operated on FM frequencies and 18 on AM. There are 12 FM satellites and one AM satellite.

☐ Of the top 100 major population centers in the U.S., 54 were served by the primary signal of one or more public radio stations in 1971, compared to 36 the previous year.

☐ Approximately 50 per cent of the people in the U.S., or 101 million persons, are within the primary signal area of a qualifying public radio station. In Puerto Rico, over 91 per cent of the population is served by public radio.

☐ The average staff of a qualifying station consists of eight full-time, two half-time and eight part-time employees. The average broadcasting schedule is 52 weeks a year, seven days a week and 13½ hours a day.

☐ A breakdown of holders of station licenses shows:
74% held by institutions of higher education
11% by state and municipal authorities
11% by community organizations
4% by local public school systems

☐ The average budget for a qualifying station is $97,000. Operating costs and capital expenditures for these stations in fiscal year 1970 totaled $11.4 million.

THE STATION SYSTEM

Two hundred and seven public television and 116 public radio stations (13 of them "satellite" transmitters) comprise the core of the system of public broadcasting. Though each station shares in the nationally distributed programming offered by the Public Broadcasting Service and National Public Radio, each is an independent community institution serving local needs. During fiscal year 1971, the number of these stations — located in 48 States, Puerto Rico, Samoa and Guam — rose from 286 to 323.

● Television ⊙ Radio stations

Alaska

College	KUAC	FM

Alabama

Birmingham	WBIQ	10
Cheaha	WCIQ	7
Demopolis	WIIQ	41
Dozier	WDIQ	2
Florence	WFIQ	36
Huntsville	WHIQ	25
Louisville	WGIQ	43
Mobile	WEIQ	42
Montgomery	WAIQ	26

Arizona

Phoenix	KAET	8
Phoenix	KFCA	FM
Tucson	KUAT	6
Tucson	KUAT	AM

Arkansas

Jonesboro	KASU	FM
Little Rock	KETS	2

California

Berkeley	KPFA	FM
Eureka	KEET	13
Los Angeles	KCET	28
Los Angeles	KPFK	FM
Redding	KIXE	9
Sacramento	KVIE	6
San Bernardino	KVCR	24
San Diego	KPBS	15
San Diego	KPBS	FM
San Francisco	KQED	9
San Francisco	KQED	FM
San Francisco	KQEC	32
San Jose	KTEH	54
San Mateo	KCSM	14
San Mateo	KCSM	FM

Colorado

Denver	KRMA	6
Greeley	KUNC	FM
Pueblo	KTSC	8

Connecticut

Bridgeport	WEDW	49
Hartford	WEDH	24
Norwich	WEDN	53

District of Columbia

Washington	WAMU	FM
Washington	WETA	26
Washington	WETA	FM

Florida

Boynton Beach	WHRS	FM
Gainesville	WUFT	5
Jacksonville	WJCT	7
Miami	WPBT	2
Miami	WTHS	17
Orlando	WMFE	24
Pensacola	WSRE	23
Tallahassee	WFSU	11
Tallahassee	WFSU	FM
Tampa	WEDU	3
Tampa	WUSF	16
Tampa	WUSF	FM

Georgia

Athens	WGTV	8
Atlanta	WABE	FM
Atlanta	WETV	30
Chatsworth	WCLP	18
Cochran	WDCO	15
Dawson	WACS	25
Pelham	WABW	14
Pembroke	WVAN	9
Warm Springs	WJSP	28
Waycross	WXGA	8
Wrens	WCES	20

Hawaii

Honolulu	KHET	11
Wailulu	KMEB	10

Idaho

Moscow	KUID	12
Pocatello	KBGL	10

Illinois

Carbondale	WSIU	8
Carbondale	WSIU	FM
Chicago	WTTW	11
Chicago	WXXW	20
DeKalb	WNIU	FM
Edwardsville	WSIE	FM
Olney	WUSI	16
Peoria	WTVP	47
Urbana	WILL	12
Urbana	WILL	AM

Indiana

Bloomington	WTIU	30
Bloomington	WFIU	FM
Evansville	WNIN	9
Indianapolis	WFYI	20
Lafayette	WBAA	AM
Muncie	WIPB	49
St. John	WCAE	50
Vincennes	WVUT	22

Iowa

Ames	WOI	AM
Ames	WOI	FM
Des Moines	KDIN	11
Iowa City	WSUI	AM
Iowa City	KIIN	12

Kansas

Lawrence	KANU	FM

Stations also in:

Alaska
Guam
Hawaii
Samoa

Manhattan	KSAC	AM
Topeka	KTWU	11
Wichita	KPTS	8
Wichita	KMUW	FM

Kentucky

Ashland	WKAS	25
Bowling Green	WKGB	53
Covington	WCVN	54
Elizabethtown	WKZT	23
Hazard	WKHA	35
Lexington	WKLE	46
Lexington	WBKY	FM
Louisville	WKPC	15
Louisville	WFPK	FM
Louisville	WKMJ	68
Madisonville	WKMA	35
Morehead	WKMR	38
Morehead	WMKY	FM
Murray	WKMU	21
Owenton	WKON	52
Pikeville	WKPI	22
Richmond	WEKU	FM
Somerset	WKSO	29

Louisiana

New Orleans	WYES	12

Maine

Augusta	WCBB	10
Calais	WMED	13
Orono	WMEB	12
Orono	WMEH	FM
Presque Isle	WMEM	10

Maryland

Baltimore	WMPB	67
Baltimore	WBJC	FM
Salisbury	WCPB	28

Massachusetts

Amherst	WFCR	FM
Boston	WGBH	2
Boston	WGBX	44
Boston	WBUR	FM
Boston	WGBH	FM
Springfield	WGBY	57

Michigan

Ann Arbor	WUOM	FM
Berrien Springs	WAUS	FM
Detroit	WTVS	56
Detroit	WDET	FM
East Lansing	WMSB	10
East Lansing	WKAR	AM
East Lansing	WKAR	FM
Flint	WFBE	FM
Grand Rapids	WVGR	FM
Houghton	WGGL	FM
Interlochen	WIAA	FM
Kalamazoo	WMUK	FM
Marquette	WNMR	FM
Marquette	WNMR	3
Mt. Pleasant	WCMU	14
University Center	WUCM	19

Minnesota

Appleton	KWCM	10
Collegeville	KSJR	FM
Duluth-Superior	WDSE	8
Minneapolis-St. Paul	KTCA	2
Minneapolis-St. Paul	KTCI	17
Minneapolis	KSJN	FM
Minneapolis	KUOM	AM
Northfield	WCAL	FM

Mississippi

Jackson	WMAA	29
Senatobia	WNJC	FM
State College	WMAB	2

Missouri

Buffalo	KBFL	FM
Kansas City	KCSD	19
Kansas City	KCUR	FM
Maryville	KXCV	FM
Point Lookout	KSOZ	FM
St. Louis	KETC	9
Warrensburg	KCMW	FM

Nebraska

Alliance	KTNE	13
Bassett	KMNE	7
Hastings	KHNE	29
Lexington	KLNE	3
Lincoln	KUON	12
Merriman	KRNE	12
Norfolk	KXNE	19
North Platte	KPNE	9
Omaha	KIOS	FM
Omaha	KYNE	26

Nevada

Las Vegas	KLVX	10

New Hampshire

Berlin	WEDB	40
Durham	WENH	11
Hanover	WHED	15
Keene	WEKW	52
Littleton	WLED	49

New Jersey

Trenton	WNJT	52

New Mexico

Albuquerque	KNME	5
Las Cruces	KRWG	FM

New York

Albany	WAMC	FM
Binghamton	WSKG	46
Buffalo	WNED	17
Buffalo	WBFO	FM
Canton	WSLU	FM
Garden City	WLIW	21
New York-Newark	WNET	13
New York	WNYC	31
New York	WNYE	25
New York	WNYC	AM
New York	WNYC	FM
Norwood	WNPI	18
Rochester	WXXI	21
Schenectady	WMHT	17
Syracuse	WCNY	24
Watertown	WNPE	16

North Carolina

Asheville	WUNF	33
Chapel Hill	WUNC	4
Charlotte	WTVI	42
Columbia	WUND	2
Concord	WUNG	58
Linville	WUNE	17
Wilmington	WUNJ	29
Winston-Salem	WFDD	FM

North Dakota

Fargo	KFME	13
Fargo	KDSU	FM
Grand Forks	KFJM	AM

Ohio

Athens	WOUB	20
Athens	WOUB	AM
Athens	WOUB	FM

Bowling Green	WBGU	70
Bowling Green	WBGU	FM
Cincinnati	WCET	48
Cincinnati	WGUC	FM
Cleveland	WVIZ	25
Columbus	WOSU	34
Columbus	WCBE	FM
Columbus	WOSU	AM
Columbus	WOSU	FM
Newark	WGSF	31
Oxford	WMUB	14
Oxford	WMUB	FM
Toledo	WGTE	30
Youngstown	WYSU	FM

Oklahoma

Oklahoma City	KETA	13
Oklahoma City	KOKH	25
Tulsa	KOED	11

Oregon

Corvallis	KOAC	AM
Corvallis	KOAC	7
Eugene	KLCC	FM
Eugene	KWAX	FM
Portland	KOAP	10
Portland	KBPS	AM
Portland	KOAP	FM

Pennsylvania

Allentown	WLVT	39
Erie	WQLN	54
Hershey	WITF	33
Hershey	WITF	FM
Philadelphia	WUHY	35
Philadelphia	WHYY	12
Philadelphia	WUHY	FM
Pittsburgh	WQED	13
Pittsburgh	WQEX	16
Pittsburgh	WDUQ	FM
University Park	WPSX	3
Wilkes-Barre	WVIA	44

Rhode Island

Providence	WSBE	36

South Carolina

Allendale	WEBA	14
Charleston	WITV	7
Columbia	WRLK	35
Florence	WJPM	33
Greenville	WNTV	29

South Dakota

Brookings	KESD	8
Pierre	KTSD	10
Rapid City	KBHE	9
Vermillion	KUSD	2
Vermillion	KUSD	AM

Tennessee

Chattanooga	WTCI	45
Collegedale	WSMC	FM
Knoxville	WSJK	2
Knoxville	WUOT	FM
Lexington	WLJT	11
Memphis	WKNO	10
Murfreesboro	WMOT	FM
Nashville	WDCN	2
Nashville	WPLN	FM

Texas

Austin	KUT	FM
Austin-San Antonio	KLRN	9
College Station	KAMU	15
Dallas	KERA	13
Dallas	KVTT	FM
El Paso	KTEP	FM
Houston	KUHT	8
Houston	KPFT	FM
Killeen	KNCT	46
Lubbock	KTXT	5

Utah

Ogden	KOET	9
Ogden	KWCS	18
Provo	KBYU	11
Provo	KBYU	FM
Salt Lake City	KUED	7
Salt Lake City	KUER	FM

Vermont

Burlington	WETK	33
Rutland	WVER	28
St. Johnsbury	WVTB	20
Windsor	WVTA	41

Virginia

Harrisonburg	WVPT	51
Norfolk	WHRO	15
Norton	WSVN	47
Richmond	WCVE	23
Richmond	WCVW	57
Richmond	WRVK	FM
Roanoke	WBRA	15

Washington

Lakewood Center	KPEC	56
Pullman	KWSU	10
Pullman	KWSU	AM
Seattle	KCTS	9
Seattle	KRAB	FM
Seattle	KUOW	FM
Spokane	KSPS	7
Tacoma	KTPS	62
Tacoma	KTOY	FM
Yakima	KYVE	47

West Virginia

Beckley	WSWP	9
Buckhannon	WVWC	FM
Huntington	WMUL	33
Morgantown	WMVU	24

Wisconsin

Auburndale	WLBL	AM
Brule	WHCA	FM
Chilton	WHKW	FM
Colfax	WHWC	FM
Delafield	WHAD	FM
Highland	WHHI	FM
Holmen	WHLA	FM
Madison	WHA	21
Madison	WHA	AM
Madison	WHA	FM
Milwaukee	WMVS	10
Milwaukee	WMVT	36
Milwaukee	WUWM	FM
Rib Mt. Park	WHRM	FM
Suring	WHMD	FM

Puerto Rico

Hato Rey (San Juan)	WIPR	6
Hato Rey	WIPR	AM
Hato Rey	WIPR	FM
Mayaguez	WIPM	3

Samoa

Pago Pago	KVZK	2
		4
		8
		10
		12

Guam

Agana	KGTF	10

1 The *NET Playhouse Biography* series included Michael Jayston as Ludwig van Beethoven.

2 Novelist and screenwriter James Salter: subject of an *Artists in American* profile. KRMA, Denver.

3 The Alvin Ailey American Dance Theatre on *NET Fanfare*.

4 *The Boston Massacre* re-created that event and examined the roles of John and Sam Adams. WQED, Pittsburgh.

5 *Hollywood Television Theatre's Poet Game* featured Anthony Hopkins and Billie Whitelaw. KCET, Los Angeles.

6 The mysteries of the brain explored in the two-hour NET science special, *The Mind of Man*.

7 Danny Kaye, UNICEF's roving ambassador, was featured in a live global special transmitted in the U.S. by PBS.

8 Manuel Padilla, Jr. in *The Boy and The Turtle*, an NET children's special.

9 A regular panel of experts examine views from other countries in the weekly *World Press*. KQED, San Francisco.

PUBLIC TELEVISION

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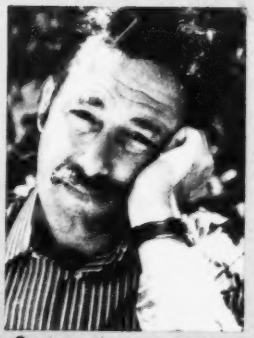
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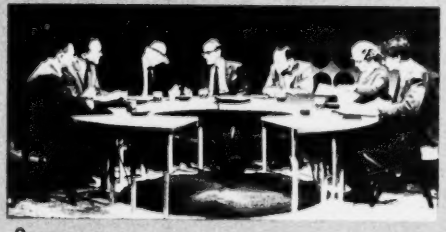
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In 1971, the Public Broadcasting Service, the unique network of public television, completed its first full year of operation and turned the page on a significant chapter in broadcasting history.

"Bursting with variety and originality, public television has at last emerged from obscurity . . . and promises to be the most stimulating educational venture in history," wrote Terrence O'Flaherty in a Reader's Digest article entitled "PBS—The Cinderella Network."

The foresight of Congress, the hard work of thousands within public television and the efforts of the Corporation for Public Broadcasting—all had clearly paid off, and just as clearly, a new, constructive era of television had begun.

The foundation for this achievement was laid by Congress when it directed in the Public Broadcasting Act of 1967—and later appropriated necessary funds for the purpose—that one of CPB's major tasks should be to help create a national interconnection of television stations.

The CPB investment toward this achievement amounted to $6.4 million. (An additional $1 million, earmarked in a grant from the Ford Foundation, went from CPB to PBS to support an advertising and promotional campaign for PBS-distributed programming.) The $6.4 million enabled PBS to distribute to member stations some 1,300 hours of programming at no cost to the stations. Full discretion over the use or non-use of this programming rests with the individual station.

Alone among all the television networks in the world, PBS is a station-controlled organization that receives its direction from local managers and the bulk of its programming from station-based production teams. Its President is Hartford N. Gunn, Jr., former general manager of WGBH, Boston.

Twenty-seven stations in all provided programming that PBS distributed in 1970-71.

Among these, seven stations —with funding from CPB— were principal program sources, producing regular series for the system

U.S.A. — John Dos Passos' view of America, 1900-1929 — won raves for *Hollywood Television Theatre*, KCET, Los Angeles.

The Great American Dream Machine chugged its way to instant success during the 1970-71 season. NET.

Country and western singer Kris Kristofferson, featured in *Boboquivari*, a nine-part pop-rock series. KCET, Los Angeles.

Clark Graebner, one of the amateur stars seen in PBS's coverage of two major indoor tennis tournaments.

Life in prison: the subject of an NET documentary

Helen Hayes re-enacted her role as Mary, Queen of Scots in a special commemorating her 65-year career. NET.

PBS therefore is not a network in commercial terms and is more accurately the national expression of the total system of public television.

Out of this cumulative effort public television reached new heights in 1971. By every objective indicator, there were signs of progress:

☐ Regular weekly viewership rose during the year from 33 to 39 million.

☐ Press commentary was generally favorable and extensive.

☐ And in awards competitions, there was a veritable harvest: nine Emmys, for example, including one for the most outstanding single program ("The Andersonville Trial") and more Peabody Awards than any of the commercial networks.

There were these other highlights:

☐ The inclusion of public television for the first time in a televised conversation with the President.

☐ The continued success of "Sesame Street," along with progress toward a new program from the Children's Television Workshop, "The

Patrick Magee as the Marquis de Sade in the United Artists film *Marat/Sade*, seen over PBS.

Multi-instrumentalist James Moody, in the 10-part series, *Just Jazz*. WTTW, Chicago.

Three Epitaphs choreographed by Paul Taylor, was danced on *NET Fanfare*.

The Triumph of Christy Brown, the novelist afflicted since birth with cerebral palsy, was scored a triumph by TV critics. NET.

Public TV's Audience: Diverse and Growing

All the quality programming in the world amounts to nothing if no one watches.

In 1971, studies commissioned by CPB indicate that public television *is* being watched — by increasing numbers of Americans and at greater length.

In October, 1971, Louis Harris & Associates conducted its third yearly survey of the national audience of public television. More than 2,000 persons in a national sample were interviewed.

Based on the responses, it is estimated that 39 million persons watched public television regularly each week in 1971 — up 6 million over 1970 and 15 million over 1969.

Harris found that median hours of viewership, while only at 1.9 hours a week, had increased from 1.4 hours the previous year.

These results follow the pattern of a study made in the spring of 1971 by the American Research Bureau.

In a survey of viewership in 19 cities where comparable data had been collected in 1970, ARB reported that the number of households tuning in public TV rose 23 per cent — from 7.4 million to 9.1 million.

The 1971 Harris study also showed a dramatic increase in viewing by blacks. In 1970, 35 per cent of black householders said they watched their local public television station. In 1971, that figure rose to 52 per cent.

These and other studies indicate that while public TV's audience is small by commercial standards, it is nonetheless significant and increasing. The purpose of the studies is to provide public broadcasters a yardstick to measure the effectiveness of their efforts and to discover programming gaps.

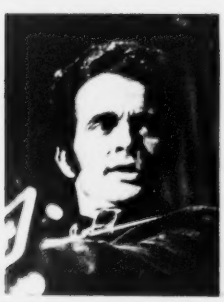
The Harris study also drew a profile of who is watching.

According to its findings, the highest concentration of viewers are between the ages of 21 to 29 and live chiefly in the cities and suburbs. 61% of college graduates interviewed said they watched public TV, while 28% of those who never completed high school also declared themselves viewers. By income, 55% of those earning $15,000 or more a year watch and 29% of those whose incomes are less than $5,000 a year. Thus, public television viewing cuts across education and income levels.

In addition, the survey brought out these views about public television:

- 30% of the respondents said they thought they were wasting too much time when watching commercial television, while only 17% of public television viewers feel that way.
- 43% felt that commercial stations often present biased points of view, while 16% felt that way about public television.
- 35% of the total sample thought their local public television station presents all points of view, while only 7% believed it tends to present a certain point of view.

Keir Dullea, Rip Torn, Hurd Hatfield, Jack Albertson and Geraldine Page starred in the Hollywood Television Theatre version of *Montserrat*.



Country musician Merle Haggard on *NET Fanfare*.

The Paper Bag Players in an NET children's special, *Dandelion*.

A Southern Illinois farmer talks about his pioneer forebears in the documentary, *This Land Is*, NET.

The Four Statesmen brought barbershop to *Evening at Pops*, WGBH, Boston.

Electric Company."

☐ An increasing flexibility in special events that enabled public television viewers nationwide to attend, to cite just two examples, the July 4th Circus Parade from Milwaukee and the April 24th peace march on Washington.

☐ The advent of what many viewers called not just a new program, but a new use of television: "The Great American Dream Machine."

☐ The addition to the regular PBS schedule of the Emmy-winning series, "Firing Line," with William F. Buckley, Jr.

☐ Some successful new programming from the BBC—"Civilisation" and "Masterpiece Theatre," in particular—yet a rising number of high-quality programs bearing a distinctly American stamp and produced within the public TV system.

☐ A unique drug abuse project, "The TurnedOn Crisis," that proceeded nationally and locally, at home and in school, to attack a social ill in a man-

The Press Views Public Television

"Civilisation" is a great contribution to civilization. It far outdistances anything television has ever done or attempted to do before in intellectual depth and visual beauty and greatly widens the dimensions of this medium.
— Cecil Smith, Los Angeles Times

You can complain about this or that but if you look at a week's programming, it becomes obvious that educational television has come a long way toward realizing the enormous potential of television as an educational medium.
— Donald Kaul, Des Moines Register

Public television's most significant contribution to the new season is "The Black Frontier" . . . This notable series, by shoring up role models of the past, is helping both black and white to shape one world of race for the future.
— Robert Lewis Shayon, Saturday Review

There's no doubt about it: The best television going these days is on PBS, the Public Broadcasting Service.
—Michael Putney, National Observer

It is rare indeed when television contrives to make one think and succeeds at it . . . Such a program is "San Francisco Mix."
— Fred Ferretti, New York Times

After nearly two decades of scrounging for money and offering mainly ponderous talk shows and mundane classroom instruction, stodgy old "educational television" is beginning to give way to lively, provocative "public television" that not only informs but entertains as well.
— Newsweek

ner never before attempted through the media.

□ And a constant building toward fulfillment of the goal of programming of diversity and excellence that had been set by the Public Broadcasting Act.

A key to this building lay in public television's diversified system of national production.

In support of this production, the Corporation made $9.88 million in grants during 1971. By far the largest share of these funds went to the following production agencies: the Children's Television Workshop and to the Educational Broadcasting Corporation (NET and WNET), New York; WGBH, Boston; KQED, San Francisco; WQED, Pittsburgh; WTTW, Chicago; KCET, Los Angeles, and WETA, Washington. The Ford Foundation, public television's most consistent supporter, continued its generosity by adding $13 million to the funds available to public television. This contribution raised the amount provided over the years by Ford for public television to over $200 million.

NET and WNET provided the largest number of hours of programming in 1970-71. Their regular series included "Soul!," "Dream Machine," "NET Fanfare," "NET Playhouse" (including its much-praised "Biography" subseries), "Black Journal," children's specials, "Civilisation," "Realities" and "NET Opera Theatre."

From WGBH came "The Advocates" (with KCET, Los Angeles), "The Nader Report," "Flick Out," "Jean Shepherd's America," "The French Chef" and "Masterpiece Theatre."

From KCET, Los Angeles: "Homewood," "Hollywood Television Theatre," "Bobo-quivari" and "The Advocates."

From KQED, San Francisco: "World Press" and "San Francisco Mix."

From WQED, Pittsburgh: "The

The season's winner — indeed, the decade's winner — may well be "The Great American Dream Machine."
— Frank Chesley, Seattle Post-Intelligencer

"A Memory of Two Mondays" . . . was a beautiful, raw, honest play free of judgment, skillfully directed.
— Kay Gardella, New York Daily News

"The Advocates" . . . focuses on — and puts into focus — some of the most troubling questions of our time. The weekly show surpasses any other information program when it comes to presenting both sides of controversial issues.
— Martin Driscoll, St. Petersburg, Fla. Times

Public television, for the first time on the threshold of adequate financing, is acquiring a new image that is winning viewers grown impatient with commercial television's reluctance to experiment. It is establishing itself . . . as a vigorous force pioneering new programming and giving a twist to old techniques.
— Jerry Buck, Associated Press

Nowhere besides public television is there a better example of how TV can entertain and educate painlessly than in NET Playhouse's 15-week summer series, "Biography."
— Bettelou Peterson, Detroit Free Press

"Owen Wingrave" is Benjamin Britten's strongest opera since "Peter Grimes" 25 years ago. It strengthens television as a creative medium; it reaffirms opera as a living art.
— Herbert Kupferberg, National Observer

NET's "Ludwig van Beethoven" impressed this viewer as one of the most worthwhile offerings of this season.
— Ben Gross, New York Daily News

The U.S.A. should be proud to see such a television special as (Hollywood Television Theatre's) "U.S.A.," easily one of the season's best.
— Frank Judge, Detroit News

In its best moments, ("Orville and Wilbur") is educational TV at its finest — informative and entertaining.
— Michael Drew, Milwaukee Journal

The cornucopia of public TV now spills out some pretty glossy specimens.
— Life Magazine

Bless the Public Broadcasting System. It has had the foresight and the ingenuity to corral one of America's finest humorists — Jean Shepherd — and star him in a 13-week series called, uniquely enough, "Jean Shepherd's America."
— Tom Riste, Tucson, Arizona Daily Star

The Public Broadcasting Service . . . has struck pay dirt by dramatizing the classics on a week-to-week basis in a program called "Masterpiece Theater."
— Parade Magazine

The Public Broadcasting System just may have the best new 90-minute show on television in "The Great American Dream Machine."
— Jack Anderson, Miami Herald

"The Triumph of Christy Brown" . . . is a triumph of television film-making . . . a film that can be shown again and again without losing its special and inspirational quality.
—Lawrence Laurent, Washington Post

Chris Alexander in the NET children's special of *Peter and the Wolf.*

Bluegrass artist Earl Scruggs, the subject of a NET musical tribute, *Earl Scruggs: Family and Friends.*

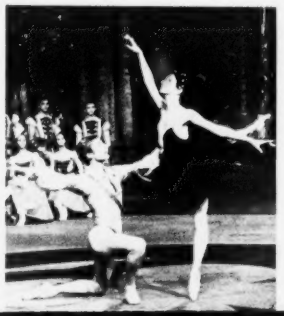
A Menominee Indian girl in NET's documentary study of the Wisconsin tribe.

Soul! is television's only all-black variety show. Performing here: Isaac Douglas and New York City Community Choir. WNET, New York.

Jack Warden as Gus in Arthur Miller's *A Memory of Two Mondays.* NET.

WMVS's coverage of Milwaukee's famous parade was shared with the rest of the country via PBS.

Swan Lake, with the National Ballet of Canada on *NET Fanfare.*



TurnedOn Crisis," "Mister Rogers' Neighborhood" and docu-dramas.

From WETA, Washington: "Washington Week in Review," "Thirty Minutes With . . ." and specials.

From WTTW, Chicago: "Kukla, Fran and Ollie," "Just Jazz" and "Book Beat."

But the test in television is not who did what, but the appeal of its offerings on the home screen.

For children, "Sesame Street" was only the beginning. Fred Rogers continued his constructive and sensitive dialogue through the daily "Mister Rogers' Neighborhood" and added two specials: one on a child's concerns with night and another, "Mister Rogers Meets an Astronaut."

"Kukla, Fran and Ollie" added moments of delight, and from NET came such very-special specials as "Peter and the Wolf," narrated by Cyril Ritchard; "Dandelion" with the Paper Bag Players and "Three Magical Tales with Shari Lewis." In addition, NET produced the American aspects of a "live" global special, "Children of the World," with Danny Kaye as host. And from WETA, Washington, came a fun special, "Mr. Smith and Other Nonsense."

For adults, the fare was even more varied, ranging from Kenneth Clark's tour of Western civilization to Jean Shepherd's trip to a brewery.

As in the past, public television continued to fill gaps in national television, providing TV's only opera, its only regular dramatic series, the only

regular series devoted to black affairs, the only black variety series, the only regular consumer commentary, the only rock-pop series, the only book program—and so on.

"Indeed," as Terrence O'Flaherty commented, "it is easier to list what public television doesn't have."

PBS's musical offerings encompassed a whole nation of interests. There was rock—from the Jefferson Airplane to Santana; folk—from Theodore Bikel to Odetta; jazz—from Dizzy Gillespie to Dave Brubeck; the blues with B. B. King and blue-grass with Earl Scruggs; the barbershop harmonizing of the Four Statesmen and the more modern renditions of Peter, Paul and Mary.

In a more classic vein, there was Pablo Casals, Leopold Stokowski, the Iowa String Quartet, "Cinderella" with the National Ballet of Canada, the Alvin Ailey American Dance Theatre and opera that included "The Abduction from the Seraglio," the world premier of "Owen Wingrave" by Benjamin Britten and "Hansel and Gretel."

The blend of "Hollywood Television Theatre," "NET Playhouse" and "Masterpiece Theatre" gave to television fully as much high quality drama as it had had in its so-called "golden," early days. A full catalog of this drama and the actors who brought it to life over public television would consume a chapter.

The most acclaimed drama was Hollywood Television Theatre's "The Andersonville Trial," which won three Emmy

Joan Ganz Cooney:

Winner of First Ralph Lowell Award

For earlier generations of youngsters, there were Saturday afternoon movies and comic books.

Today, there is "Sesame Street."

Five days a week, for an audience of eight million pre-school children, the television screen becomes the magic window to a far-ranging world of fun and fancy, acting and animation, story and song — and learning.

"Sesame Street" has been given every major television award for its widely acknowledged excellence. In 1971, public broadcasters presented the first Ralph Lowell Award, the industry's highest honor, to the person most responsible for "Sesame Street," Mrs. Joan Ganz Cooney.

Mrs. Cooney, President of the Children's Television Workshop, was cited, "For implementing her creative genius with a bold idea, for determination and courage, for reaching a new horizon for education in America through the medium of public television, for wedding joy to learning, for [illegible]king out on new perceptive journeys to[illegible] excellence and innovation, for demanding n[illegible]ing less than excellence from herself and her industry."

The presentation was made to Mrs. Cooney at the 1971 Public Television Conference by Frank Pace, Jr., Chairman of the Board of the Corporation for Public Broadcasting. The Lowell medal is to be given annually for the most outstanding contribution to public television during the preceding year.

The seed for "Sesame Street" was planted in 1966 when Mrs. Cooney undertook a study for the Carnegie Corporation. The resulting report, "The Potential Uses of Television in Preschool Education," was delivered to Carnegie in November, 1966, after four months of research and writing.

The Carnegie Corporation committed itself still further to Mrs. Cooney's study and recommendations by asking her to undertake a consulting position to develop her concepts. She spent the next year closely involved in the development of the Children's Television Workshop project, and in the spring of 1968, the Workshop was formally constituted.

Mrs. Cooney and friend on set of *Sesame Street*.

With a budget of $8,000,000 provided by the U.S. Office of Education, the Carnegie, Ford and Markle Foundations and the Corporation for Public Broadcasting, the Workshop plunged into intensive research and testing of Mrs. Cooney's recommendations.

Pilot program segments, testing on the target pre-schoolers, revision and re-testing occupied the months ahead.

Finally, on November 10, 1969, the first "Sesame Street" broadcast was carried by the nation's public television stations. Mrs. Cooney, her colleagues at CTW, and public broadcasting scored an immediate hit.

Mrs. Cooney, who began her involvement with education as a cum laude graduate from the University of Arizona in Tucson, had become, through "Sesame Street," a major force for quality and innovation in American education.

Prior to her association with the Carnegie Corporation, Mrs. Cooney was, from 1962 to 1967, a producer with Channel 13/WNDT, New York City's public television station. Her three-hour public affairs program, "Poverty, Anti-Poverty and the Poor," won an Emmy Award in 1966.

The Ralph Lowell Award, administered by CPB, was established by the Lowell family in honor of the public broadcasting pioneer's 80th birthday. Mr. Lowell, one of public broadcasting's most distinguished citizens, helped provide the leadership which led to the Carnegie Commission study of public broadcasting and to the Public Broadcasting Act of 1967.

Awards and a Peabody Award. But almost as much praise greeted such other Theatre presentations as "U.S.A." and "Poet Game."

NET Playhouse, a 1969 Emmy winner, shone with Arthur Miller's "A Memory of Two Mondays"; with "Dragon Country," two short plays by Tennessee Williams; with Paul Sills' "Story Theater" starring Mildred Dunnock, and with a special tribute to the long and brilliant career of Helen Hayes.

The Playhouse "Biography" series—a unique television venture—portrayed the lives of 15 famous persons in history from Socrates and Beethoven to John and Sam Adams to Wilbur and Orville Wright.

Susan Hampshire, who had earlier won an Emmy for "Forsyte Saga" on public television, won a second for "The First Churchills," the premiere series on "Masterpiece Theatre." Other presentations in Masterpiece's first season were Henry James' "The Spoils of Poynton," Dostoevsky's "The Possessed" and Balzac's "Pere Goriot."

In public affairs, "The Advocates," "Washington Week in Review," "World Press" and "NET Realities" continued to provide perspective on the major national and world issues. Added to this schedule were "The Nader Report," a series focusing on the investigations of the consumer advocate, and "Thirty Minutes With . . . ," a weekly face-to-face exploration by Elizabeth Drew of the ideas and personalities of leading newsmakers. Further, as the fiscal year came to a close, plans were underway to launch a new National Public Affairs Center for Television associated with WETA, Washington. The Center was to provide an increased capability for public television's coverage of public affairs.

Some other programming during the year included the much-lauded "Civilisation," with Kenneth Clark; a four-part series on the role of blacks in the winning of the West, "Black Frontier," from KUON, Lincoln, Neb.; "The Vanishing Wilderness"; "The World We Live In," which explored such natural phenomena as the process of aging and the story of the sun; "The San Francisco Mix," a montage-like view of various activities common to all people, and "They Went That 'A Way," a study of the Western movie from WMVS, Milwaukee.

In a cooperative effort of the National Endowment for the Arts and CPB, 13 public TV stations—including one in Pago Pago, Samoa—joined to produce one program each in a series entitled "The Artist in America." A broad panorama of American artists of all kinds was profiled—from singer Roberta Flack to screenwriter James Salter to cartoonist Jules Feiffer.

The series was administered by Educational Television Stations/Program Service (ETS/PS), a library of taped programming for station use, whose staff and functions were transferred during the year, again with CPB financial aid, to PBS. Through this service, stations obtain many hours of quality programming as diverse as "Making Things Grow" for the gardener to programs on how to play bridge, fly and cook.

As the 1970-71 season concluded, it was clear public television had made large strides nationally. Yet real problems remained.

Money was the chief of them. Its shortage created perennial problems for the prime national producers, whose shoestring budgets could not always be tied together. Operating on tight margins, public television found itself with little room to experiment; there was literally no room to

Some Contributors to Public Television's Success:

Arthur Fiedler of the Boston Pops and *Evening at Pops*, Peabody Award winner.

Frederick Wiseman, Emmy-winning documentary filmmaker.

William F. Buckley, Jr., whose *Firing Line* series became a regular PBS offering.

Julia Child, *The French Chef*.

Gordon and Susan (Matt Robinson and Coretha Long) of *Sesame Street* and Muppet friend.

Fred Rogers, creator of *Mister Rogers' Neighborhood*.

fail—to reject or redo a program not up to the highest standards.

Further, the large investment required of CPB to help create a high-quality, diversified system of public TV production and interconnection caused a delay in realizing other major priorities—most specifically, dramatically increased aid to the local station.

During the year, too, the issue of what public television must pay for interconnection facilities was resolved. For more than two years, CPB had argued before the Federal Communications Commission that public television should not be charged by AT&T for use of this interconnection. It drew its case from the statement by Congress in the Public Broadcasting Act that public broadcasting was eligible for "free or reduced" rates.

The FCC ruled that AT&T should provide interconnection at reduced rates that are approximately 31 per cent of the commercial rates. The FCC further ruled that the phone company should complete a "hard" system of interconnection, with 110 points, for public TV's exclusive use by January 1, 1973. The total cost to CPB over three years ending 1974 would be $9 million, stabilizing at an annual maximum rate of $4.9 million in fiscal year 1975 and thereafter.

There were also problems common to all broadcast media—the perennial problems of fairness and balance and of matters of taste.

But as the year concluded, these problems had been clearly identified, and members from all elements of the public television enterprise were hard at work on their solution.

In all, it had been a long, difficult but rewarding year—a year of building toward a goal worth achieving. □

Rewarding Excellence

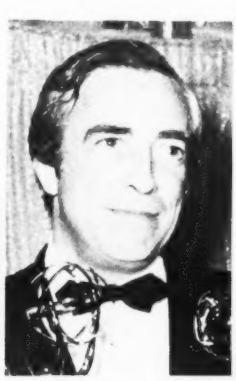
Among public television's achievements during the year was the recognition accorded it by the prestigious National Academy of Television Arts and Sciences, awarder of the valued television Emmys, and by the judges for the Peabody Awards, administered by the University of Georgia.

"The Andersonville Trial," Hollywood Television Theater's first production, took top honors as the outstanding single program in the Emmy competition and won two additional Emmies for writing and technical achievement as well. Susan Hampshire won her second consecutive Emmy for her performance in "The First Churchills" and "Sesame Street" added another Emmy to the three it received in 1970. Other Emmy winners were "The Great American Dream Machine"; NET Festival's "Leopold Stokowski"; Burr Tillstrom, creator of "Kukla, Fran and Ollie," and the NET documentary, "Arthur Penn, 1922—: Themes and Variants."

"Andersonville" also won a Peabody Award, as did "Evening at the Pops" and "Civilisation." In addition, two outstanding local programs, one television and one radio, were honored with Peabodys: Florida's statewide television experiment, "Polititthon '70," and WFBE-FM, Flint, Michigan's "Listening/4."

Past Peabody and Emmy winners include such highly-regarded PTV programs as "NET Playhouse," "Mister Rogers' Neighborhood," "Book Beat," "The Advocates," and "Black Journal."

Robert Cromie, host on *Book Beat* and Peabody Award winner.

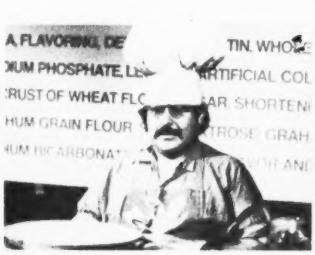


Lewis Freedman, producer of *Hollywood Television Theatre.*

The Advocates: Attorney Howard Miller *(right)* and William Rusher, publisher of National Review.

Elizabeth Drew, who spends *Thirty Minutes With . . .* leading newsmakers each week.

Ellis Haizlip, producer and frequent host of *Soul!*



Marshall Efron, satirist of *The Great American Dream Machine.*

NATIONAL PUBLIC RADIO

On April 20, 1971, a new voice was heard in the land: National Public Radio, the noncommercial radio network, went on-air coast to coast.

The new network, which began organizing in 1970, represents a dramatic breakthrough in public radio history.

With a responsiveness that would become its trademark in the months ahead, the first NPR broadcast came two weeks ahead of schedule. The Senate Foreign Relations Committee scheduled hearings on ending American involvement in the Vietnam War, and NPR took to the air to present full-length, national coverage of the hearings.

Then, on May 3, the first regularly scheduled NPR presentation was initiated. A weekday, hour-and-a-half audio magazine, "All Things Considered . . ." began broadcasting from NPR's main studios in Washington, D.C. — with fully one-third of the materials coming from the 94 public radio stations which carry the program.

These and the other activities of NPR in fiscal 1971 were made possible by a $1,084,000 grant from the Corporation for Public Broadcasting.

Because of its advantages of great mobility and flexibility, public radio can move fast and in-depth into an event. And in its first months, NPR did just that.

Shortly after it became operational, NPR made radio history by providing the first live coverage of activity within the U.S. House of Representatives. Broadcast of the event, hearings by a House subcommittee on the Pentagon papers controversy, was made possible by a change in the rules of the House.

In addition, NPR microphones quickly became a regular fixture at the National Press Club, airing the words of some of the world's major newsmakers and broadcasting them, live and in their entirety, to listeners across the country. Through this coverage, public radio listeners heard speeches from — and reporters' questioning of — dozens of newsmakers including President Tito of Yugoslavia, Senators Edward Kennedy and James Buckley, Germaine Greer and Ralph Nader.

As a special weekly feature, NPR also fed William F. Buckley's spirited "Firing Line" to members.

And, not content with simply covering news, NPR in the early summer of 1971 was making plans to hold a series of health care hearings in six cities across the nation. The hearings would be broadcast live by NPR member stations and would take testimony from citizens and leading authorities on health care. The testimony would then be transmitted to Congress, where consideration of several alternative methods of improving the system were under consideration.

The state of the nation's health — physical and otherwise — was also a frequent topic for "All Things Considered . . ." But as the name of the program promised, a myriad of topics occupied the 90 minutes each weekday.

For news and analysis, "All Things Considered . . ." drew not only from its own staff and member stations, but also from the facilities of the British Broadcasting Corporation, Radio Nederland, Agence France Presse, Radio Deutsche Welle (West German radio), the Canadian Broadcast[illegible] Corporation, Reuters a[illegible]e staff of the Christian Science Monitor.

From the BBC, for example, the program carried segments dealing with the U.S. dollar crisis, underground writers in the U.S.S.R., the India-Pakistani refugee crisis, the fighting in Northern Ireland, how aspirin works and the 112th birthday of Big Ben.

The staff of the Monitor added to NPR's examination of such topics as the morale of American servicemen in Vietnam, the trial of Angela Davis and the early months of a new government of Chile.

But one of the great strengths of "All Things Considered . . ." lay in its beyond-the-headlines consideration of all things — most provided by member stations of National Public Radio.

Station WKAR in East Lansing, Mich. produced a segment on Spanish-American War Veterans.

WGBH, Boston provided coverage of a Daniel Ellsberg discussion of the Pentagon papers.

The University of Illinois station, WILL in Urbana, covered Vice President Agnew on the subject of anti-war demonstrators.

The problems between tuna fishermen and Ecuador was the subject of a segment by KPBS in San Diego.

WMOT in Murfreesboro, Tenn. looked at the four-day work week.

KUER in Salt Lake City looked at the seven-day work week.

And a view of capital punishment was offered by KQED, San Francisco, through an interview with a convict on death row.

With its contributions by member stations, National Public Radio provides an authentic national voice — one complete with every accent in the land.

"The quality that sets it (NPR) apart most clearly and refreshingly," wrote Magee Adams in The Cincinnati Enquirer, "is being aimed at dialers who are willing and ready to listen. It has been a long time since a major radio venture was predicated on that old-fashioned proposition."

Dwight Newton of the *San Francisco Examiner* commented, "I'm not only fascinated, I marvel at the program's broad scope, rich background material and immediate timeliness."

In the words of Donald Quayle, National Public Radio President, "In its cultural mode, NPR will preserve and transmit the cultural past, while encouraging and broadcasting the work of contemporary artists, to provide listeners with an aural aesthetic experience to enrich and give meaning to the human spirit. In its journalistic mode, NPR will actively explore, investigate and attempt to interpret issues of national and international import. In this way we hope to enable the individual to better understand himself, his government, his institutions, and his natural and social environment."

As NPR sounded in the months afterward, the promise was being fulfilled.

Yugoslavian President Tito (with interpreter) in one of the many National Press Club addresses broadcast live by NPR.

Cleve Matthews and Linda Wertheimer in an *All Things Considered* . . . broadcast.

NPR distributed a 20-concert series by the Los Angeles Philharmonic, whose conductor, Zubin Mehta, is shown here.

Gwen Hudley of NPR during broadcast of a dramatization by ex-drug addicts.

NPR's Mike Waters takes to the street for public opinion.

"THE TURNED ON CRISIS"

Public broadcasting took on one of the nation's most serious problems in 1971—drug abuse—and, in a unique way, may have nudged the nation closer to a solution.

In each of the communities where local public radio and television stations became involved—and in turn involved thousands of listeners and viewers—public broadcasting spread the word that an escape to drugs is no escape at all, but an entrapment.

The project was built on the premise that the nation simply had to *know* more about drugs and then had to act.

The Corporation for Public Broadcasting assisted with a grant of $500,000 to station WQED in Pittsburgh to produce eight hour-long programs. The series, "The TurnedOn Crisis," was the largest use of prime-time television to examine a specific social problem. Ex-addicts, scientists, kids, and nationally known figures from the sports, entertainment, social and political worlds lent their talents, insights and personal experiences.

"Anyone who desires a balanced and informed education in this critical area of national concern is well advised to see this series," said Jeffrey Donfeld, Staff Assistant to the President and White House expert on drug education.

In another action, CPB awarded $500 grants to 120 public broadcast stations that helped make possible nearly 450 local programs on the drug crisis.

Nearly 3,000,000 promotion flyers, brochures, fact books about drugs, handbooks on how to organize community action groups, posters, buttons and other materials were printed by WQED and distributed by local stations.

In almost every community where the programs were seen, groups and organizations came forth to help with the project—nearly 4,000 responses in all.

Thousands of persons who had felt the fears and concerns about drug abuse became *involved* in an effort to understand, to master the problem.

Corporations and foundations became involved with grants to local stations. Member organizations of CPB's Advisory Committee of National Organizations swung into action within their own memberships.

Throughout the month of February, the eight hour-long programs were broadcast nationally. And in homes, public meeting rooms, schoolrooms and the studios of public television stations, young people and adults watched—and talked.

In San Francisco alone, some 600 community viewing groups came together to participate in the drug education project through KQED. The station reported direct, personal contact with more than 100,000 persons who wanted to help in "The TurnedOn Crisis."

Six young ex-addicts showed up at Syracuse station WCNY after one of its programs and volunteered to help develop other local drug education broadcasts.

With the help of money and personnel from the state government, Kentucky's public television network launched the most ambitious promotion history. In the process, some 177,250 posters, newsletters and brochures were distributed.

In Jackson, Mississippi, a woman called the manager of WMAA to say she had watched a program with her two sons, 14 and 16. Afterwards, they had discussed it for an hour. "I feel closer to my sons now," she said, "than I have at any time in years."

A New Hampshire teenager wrote: "I am concerned because I have known some of my friends who have been on drugs. I have seen what these things can do to people. I am only seventeen and I can go places where the cops can't. Please send me pictures and stickers and posters and information on drugs."

During the following month, March, the second phase of the drug education project entitled "Because We Care," was made available to those persons who must shoulder the leadership role in any such project: educational, religious and social leaders.

WQED produced a series of six half-hour programs in this

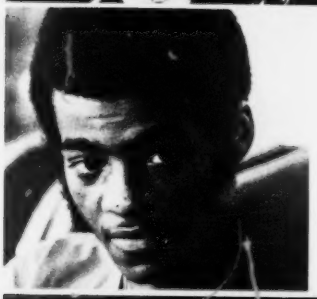
strand of the overall project. Whereas the first eight hour-long programs were designed for a total community-wide viewership, "Because We Care" was tailored to prepare community leaders. Often, these programs were seen at meetings of teachers, social workers, or law enforcement officials.

The third strand in the total "TurnedOn Crisis" effort—like the others, produced by WQED, Pittsburgh—was scheduled to be broadcast in the fall of 1971. This series of six 20-minute programs, "nobody but yourself," was designed for in-school viewing by young persons.

The entire "TurnedOn Crisis" effort by the public broadcasting cannot be said to have broken the back of the drug abuse problem in this country.

But "The TurnedOn Crisis" *did* turn the cameras of public television to focus on a problem whose dangers are made more frightening by their dimly perceived boundaries. And in the process, it demonstrated the great strength of public broadcasting — nationally and locally.

WPBT, Miami, breached the generation gap in a televised discussion of the problem.



"Sonny," an ex-addict, in one of the *Crisis* programs that focused on rehabilitation.

Psychologist Dr. Carl Rogers led 10 individuals in an encounter session in the opening program of *The TurnedOn Crisis*.

WJCT, Jacksonville, Fla. took its cameras inside a county jail to discuss a "cold turkey" withdrawal program with inmates.

Mobilizing a community: a screening at WHYY, Philadelphia.

SERVING COMMUNITIES

Stations: The Keystone

Increasingly, the nation is awakening to the realization that the solution of its problems and the improvement of the quality of life must begin at home — in the community.

Public broadcasting begins in the community. And in the thousands of ways it applies itself to local needs it is helping to inch the nation closer to a better life.

In 1970, public television stations broadcast almost 600,000 hours of programming, and public radio stations, probably twice as much. The majority of these hours — at least on the television side, where accurate data is available — consisted of general programs produced by public television stations for other such stations. But perhaps the most important programming was that produced by stations for local use.

Such programming constituted 27 percent of all public television hours.

Important Service

Receiving national attention only on rare occasions, this local program service adds up nonetheless to one of the country's hidden and important resources. And in a nation such as ours, heterogeneous and constantly growing bigger, the importance of local public broadcasting to the well-being of local life is bound to grow.

There is no way to measure the full effect of broadcasting on lives, nor is any ever likely to be invented. Nor is there any way to sum the total effect of community programming except through examples. So, here, out of the numberless examples, are some.

When one thinks of urbanization, the city of Lubbock, Texas, does not fly to mind. Yet Lubbock, like communities everywhere, increasingly finds itself having to come to grips with new problems caused by burgeoning growth.

KTXT-TV, the public station associated with Texas Tech University, did something about it. It produced 17 hours of incisive programs called "People and Problems."

Installments in the series dealt with such topics as "Crime, Criminals and Cops," "Traffic, an Endless Highway" and "Help Wanted." The programs involved almost every local official and civic leader — and the public, too, which sent in questions or appeared in person to ask them.

'The Road Back'

Hardly had this series ended when nature took a hand in adding to Lubbock's problems. A tornado ripped through the town, destroying almost a quarter of it. KTXT-TV responded again, this time with "The Road Back," a five-part series that focused on rebuilding and preparation for future disaster.

In Virginia, the General Assembly meets once every two years, and during its closing hours, some of its most important business is conducted. WCVE-TV, Richmond, embarked on a "first" in the State; it telecast, "live," the final 10 hours of the session, running from 7 p.m. to 5 a.m. An editorial in the

Norfolk Virginia Pilot commented on "most viewers' startled reaction: Is that what goes on in Richmond?" Largely as a result of the coverage, a new campaign to streamline the procedures of the Legislature was begun.

The coverage prompted Governor Linwood Holton to join with the State's Lieutenant Governor and Speaker of the House in a statement citing the program as "public television's finest hour in the State."

Civics at Home

WCVE also broadcasts in their entirety (and up to 14 hours, on one occasion) the weekly Richmond city council meetings. When it appeared the broadcasts would cease from lack of station funds, the money was donated by the community.

"Thus," commented TV Guide in a story, "the people of Richmond ably demonstrated by their concern — and dollars — that rather than let this experiment go down the drain, they would work and give to have democracy in action brought to them, every Monday night at 7 p.m., right in their living rooms."

In such coverage, WCVE hardly stands alone in public television. The number of stations that broadcast meetings of governmental bodies — state, county and local — is growing and includes such dispersed stations as WETA, Washington, D.C.; WEDH, Hartford, Conn.; KUON, Lincoln, Neb.; WGTV, Athens, Ga.; WTVI, Charlotte, N.C.; KOAP, Portland, Ore.; WVIZ, Cleveland, and WJCT, Jacksonville, Fla.

Improved Responsiveness

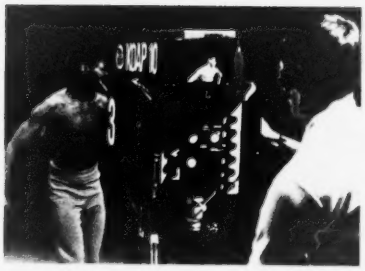
Through "feedback" techniques, in fact, WJCT has become an integral link between citizens and government in Jacksonville and has improved responsiveness at both ends. While such meetings take place, the station opens its lines to citizen comment, and this comment has frequently affected official action. For its work in providing an on-air rumor control center during disturbances, WJCT was also credited with lessening civic tensions.

Public radio, with its great mobility, is often in government hearing rooms. WETA-FM, Washington, D.C., provided live coverage of special events and Congressional hearings in Washington for stations along the East Coast prior to the start of the new public radio network. KXCV-FM, Maryville, Mo. presented special live coverage of the first Missouri State Legislative Committee hearings to be held away from the capital in an effort to take State government to the people. WGBH-FM, Boston, regularly covers events live from the Massachusetts State House, Boston City Hall and School Committee hearings held in neighborhoods

Radio Ombudsman

But stations frequently create civic action, as well as report it.

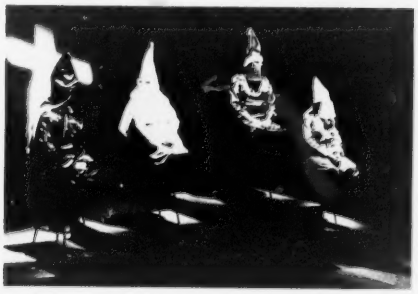
Through its "News '71 Ombudsman" service, for example, WOSU Radio, Columbus, Ohio, solicits problems from listeners, attempts to



Taping a modern dance number in the Oregon Educational Broadcasting performance series *Byzantium*, KOAP, Portland.

Mountaineer Sports, which focuses each week on West Virginia University athletics, included a look at what goes on at half-time. WWVU, Morgantown.

Assignment 10, a weekly public affairs series, reported on the Michigan Ku Klux Klan. WMSB, East Lansing, Michigan.

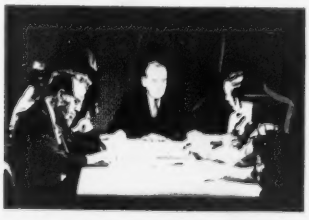


KUON, Lincoln, Nebraska brought together four former governors to discuss the course of that State.

Miss Jean is the hostess of *Hodgepodge Lodge*, a children's nature series from the Maryland Center for Public Broadcasting.

Talking with a retired sea captain on the Maine Public Broadcasting Network's series for senior citizens, *A Time to Live*.

Agriculture Today with Paul DeWeese is a daily feature on KSAC, Manhattan, Kansas.



Gov. Calvin L. Rampton each month gives a *Report to the State* of Utah via KUED.

Community Service Award Winner

WQED13 Pittsburgh

Drugs. Drug abuse. What can be done?

"I don't know," was generally the answer WQED, the public television station in Pittsburgh, received as it went about surveying the needs of its community in early 1970. Increasingly, it became clear to the station's management that in no other area was information so uncertain, so fuzzy, so often wrong, than with the problem of drug abuse.

So, WQED determined to launch a major drug education and action project. The result was "The TurnedOn Crisis."

For its efforts, WQED was presented the Corporation for Public Broadcasting's first Community Service Award to a public television station. The award was presented to Lloyd Kaiser, WQED President, by John W. Macy, Jr., President of CPB, at the 1971 Public Television Conference.

"The TurnedOn Crisis" began as a purely local effort by the Pittsburgh station. As the project grew, public broadcasting stations across the nation had become involved.

A key ingredient in making the series meaningful was the decision made early in the planning stages to involve citizens from the many communities in the WQED area. This required

An old-fashioned beauty parlor re-created for *A Season of Dreams: The Vision of Eudora Welty*, produced by the Mississippi Center for Educational Television.

solve them and broadcasts its results so all can benefit. On occasion, it also takes the initiative and investigates in-depth on topics of concern.

KPBS, San Diego, provides another example of this initiative. When a series of scandals rocked the city government in early 1970, the station became convinced that only part of the problem had surfaced. So it plunged into two months of investigation, which culminated in a special report, "City on Trial." As a result of new information brought out in the report, the station won widespread citizen acclaim, and a grand jury probe was renewed.

KCET, Los Angeles, exhibited its community concern by providing what was probably public television's longest "special" of the year: gavel-to-gavel coverage of the inquest into the death of Reuben Salazar, well-known Mexican-American reporter and broadcaster. The coverage lasted almost 70 hours and was credited with giving the Chicano community an opportunity to voice concerns and frustrations that might otherwise have boiled over.

These are some of the ways in which public broadcasting covered and, in some cases, made news. But the real life of any community proceeds in quieter ways that seldom make the headlines. And in these areas, stations responded, too.

On one end of the age spectrum, Maine Public Broadcasting presented a weekly series for senior citizens called "A Time to Live" that covered everything from stamp collecting as a worthwhile hobby to the high cost of prescription drugs. Chil-

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nizations that could undertake the leadership in a series of "Mini-Town Meetings."

The "Mini-Town Meetings" brought interested citizens together to view the televised program prepared by the station and then to voice their opinions on what could be done about the drug problem in their community.

After contact was made with groups in a total of 29 communities in Western Pennsylvania, WQED proceeded with a concentrated on-the-air campaign lasting the entire month of October.

The schedule involved showing the initial weekly program each Sunday evening, with a repeat on Tuesday evening.

The "Mini-Town Meetings" were held on Sunday, Monday, Tuesday and Wednesday of each week.

Then on Thursday of each week, a televised "Town Meeting" was held at WQED's studios with participants drawn from representatives of each of the "Mini-Town Meetings."

The station, however, sought more than a series of "conversations" at these meetings. Rather, it sought community commitment and action.

Months after this concentrated campaign, 22 of the 29 Pittsburgh communities continued meeting and seeking solutions to the drug problem.

While WQED's evening prime-time attention to the subject was being aired on Channel 13, its sister public TV station, WQEX, Channel 16, broadcast a series of television programs dealing with various aspects of drug abuse and related social problems Monday through Friday from 6 to 1:30 a.m. This "Electronic Bibliography" of over 100 hours of films and videotapes was gathered from sources all over the country.

The combined effort via the two channels provided a unique opportunity for parents, educators and civic groups to gain knowledge of the drug problem via the medium of television.

To insure a maximum degree of participation, WQED conducted a total promotional campaign. News releases, on-the-air promotional announcements, radio "spots," billboards, bus and taxi cards, a month of daily newspaper ads and special mailings to schools and other interested groups flooded the Pittsburgh area.

In addition, special kits were provided for community groups and schools. These included a drug factbook, meeting guides, audiovisual and print bibliographies on drugs, posters, flyers, buttons, a drug glossary, a discussion leader's handbook and other informational material.

The reaction of citizens of Pittsburgh to "The TurnedOn Crisis" was summed in an editorial in the Pittsburgh Post-Gazette.

Said the paper: "Few projects in the history of public television are more relevant to the times than the series of nightly programs on drug abuse launched this week by Station WQED. . . .

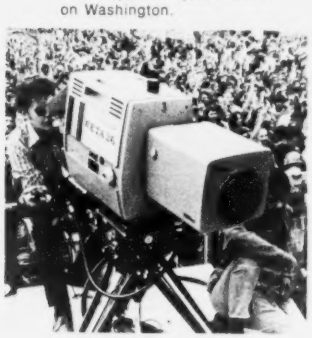
"Thoughful viewers of 'The TurnedOn Crisis' series . . . may achieve fresh insights into a social question which directly or indirectly involves them. The WQED team which undertook the organization of a vast diversity of material deserves the gratitude of a community it has labored to enlighten."

Carrascolendas, KLRN-TV's bilingual children's program for Austin, Texas youngsters.

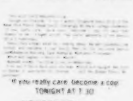
Bill Terrell interviews Hank Aaron for a segment in *Job Man Caravan*, South Carolina ETV's award-winning series.

The Tokyo String Quartet made its U.S. television debut on the *Young Musical Artists* series, WMSB, East Lansing, Mich.

WETA provided live coverage of the April 24th peace march on Washington.



THE COPS ARE OUT TO GET HIM



Dallas *Newsroom* covers every aspect of the city's life, including a police campaign to recruit college graduates. KERA.

Keeping physicians up-to-date on advances in medicine is the purpose of a regular series on WOSU-FM, Columbus, Ohio.

dren, on the other hand, are the concern of "All You Need is Love," a series from KERA, Dallas, through which prospective parents can "meet" children available for adoption. In the early months of the program, it succeeded in finding homes for more than 30 children.

Day Care Examined

"Day Care Today and Tomorrow" was the title of a special from WTTW, Chicago, that examined the shortage of such facilities. Following the program, and in part as a result of it, the mayor established a new city agency to facilitate day-care center development.

Children are the beneficiaries, too, of "Carrascolendas," from KLRN, Austin. The program is like other children's shows in all regards, except it is conducted in Spanish and English, with the goal of removing the language barrier for Chicano youngsters.

"Job Man Caravan" from the South Carolina ETV Commission, tours that State providing information about jobs and training for the unemployed and underemployed.

In New York, WNET's "Here and Now" takes viewers behind every possible scene, from the rehearsal of a symphony orchestra down to the docks, to learn the concerns of workers.

Prison Drama

WCVE, Richmond went into the State Penitentiary and came out with one of the television's most unusual dramas — a play called "Later, Jason," written, produced and acted by inmates.

KPFK-FM, Los Angeles, produced 20 stereo concerts by the Los Angeles Philharmonic Orchestra and made them available to public radio stations across the country.

And everywhere, public broadcast stations attended local concerts, fairs, sporting events and other activity — and took along their community.

The Corporation for Public Broadcasting is very proud of the local achievements of

Pianist Van Cliburn interviewed by Susan Manning on WPLN-FM, Nashville.

A winter-carnival dog race, one of the aspects of Alaskan life covered in *Crossroad in Time*, from KUAC, College, Alaska.

public stations and considers as perhaps the most vital of its mandates from Congress the one that charges it to foster the growth and development of stations.

In 1971, CPB went about this responsibility in a number of ways, the most direct being a program of general support grants to all public television licensees and to qualifying public radio stations. In total, CPB awarded $3.96 million in station general support — up $500,000 over 1969. Slightly more than $1 million went to radio stations, in grants ranging from $7,500 to $15,000. General support for TV stations was awarded in grants from $12,500 to $32,500.

Used for Programming

These grants were put to many uses, by far the most frequent being the production of local programs.

General support to radio stations, unlike television, is based on a station's first meeting certain standards of staff levels, hours on air, transmitting power and programming service to the en-

Community Service Award Winner

WFCR

An accident aboard ship. An Argentine sailor breaks two legs, is taken to a New England hospital. He is unable to speak English and is very much alone.

A nurse knows of a Spanish-language broadcast, "Que Tal Amigos?" that is on for an hour each day on WFCR-FM, public radio in Amherst, Mass. She brings him a radio. He listens and writes a letter to the program host, Julio Torres-Soto.

Torres tells his listeners of the young sailor's plight. During the next two weeks: twenty-six visitors, plus cards, flowers and gifts.

A unique incident in a unique effort that had its start in the cucumber fields of the Commonwealth.

Many Spanish-speaking workers come North to pick the crop. The Migratory Affairs Office of the State provided the first funds to the University of Massachusetts station and "Que Tal Amigos?" was born as a service to those workers.

The state health department became alarmed that most of the workers had no vaccinations. Torres made repeated broadcast appeals to them. Result: more than 60 per cent of the field hands got the needed innoculations.

By the end of the first season, it became apparent that the program's listenership was growing among the Spanish-speaking residents of the cities in the area — an estimated quarter of a million persons.

The daily, hour-long program features a magazine format. On any given evening (in prime time), the listener may hear the latest in Latin American music, an interview with a prominent newsmaker, news broadcasts telephoned from Puetro Rico, a recipe for using surplus foodstuffs, an Ombudsman service.

In the six States where the signal from WFCR-FM is heard (New York, Connecticut, Rhode Island, Massachusetts, Vermont and New Hampshire), "Que Tal Amigos?" is a growing force in the Spanish-speaking community.

Because of the outstanding service provided by the program, the Corporation for Public Broadcasting selected WFCR-FM to receive the first annual CPB Community Service Award for Radio. The award was made at the first Public Radio Conference.

The program's Ombudsman service receives more than 1,000 requests a year for help: an old couple have no way to visit a son who is in a distant hospital; a Spanish-speaking prisoner has no access to Spanish-language reading materials, poor people are being bilked of funds and are prevented by the language barrier from straightening it out.

Julio Torres-Soto arranged the transfer of the patient, got agreement from prison officials to let Spanish magazines and newspapers into the prisons, and now the Massachusetts Attorney General's office includes Spanish-speaking assistant attorneys general.

The response from listeners to the program account for half of the letters to WFCR-FM — including a recent one of thanks from a sailor in Buenos Aires, Argentina.

Que Tal host Julio Torres-Soto.

tire community. These standards were established by CPB in the belief that if its limited funds were spread over the more than 500 public radio stations, no one would benefit. To bring new stations up to these standards, however, the Corporation conducts a special grant program. Five public radio stations received these awards of up to $15,000 each in 1971. They were KUOP-FM, Stockton, Calif.; WIAN-FM, Indianapolis; WFBE-FM, Flint, Mich.; WSLU-FM, Canton, N.Y., and KTEP-FM, El Paso, Texas.

The Corporation also worked closely during the year with officials of the Educational Broadcasting Facilities Program in U.S. Department of Health, Education and Welfare to coordinate that agency's grants to begin and improve stations.

Equally as important to the growth of local public radio and television stations is CPB support for special projects.

Radio station WHA in Madison, Wis. is the location of the National Center for Audio Experimentation, where new radio techniques are explored. CPB supported the Center with a grant of $98,000 during the year.

A companion project, the National Center for Experiments in Television, located at KQED, San Francisco, received $150,000 from CPB to support the exploration of new techniques in television.

Perhaps the most significant Corporation support for a single station's effort came in the form of grants to Pittsburgh's WQED for their drug abuse series, "The TurnedOn Crisis." (A detailed look at the effort may be found on pages 24-25.)

CPB support for local station involvement in a follow-up to the national effort connected with "TurnedOn Crisis" took the form of $500 grants to 120 public television stations for community level efforts.

Special Events, Too

Individual grants for special productions were also made to WMVS in Milwaukee for coverage of that city's big July 4 parade, programming carried on PBS; to stations KQED in San Francisco and WETA in Washington, D.C. for coverage of anti-war demonstrations and Honor America Day, and to several other stations for local production efforts.

"Firing Line" with William F. Buckley, Jr., produced by the Southern Educational Communications Association, received support from the Corporation.

In addition to the grants programs, CPB's office of station development support provides assistance to stations seeking to increase their local funding. Staff of this office travel upon request of local stations to counsel on methods of achieving greater financial security.

The research efforts of the Corporation grew during the year and an accurate, up-to-date profile of public broadcasting in the nation was emerging from the computer — and the information was being shared with each of the components of public broadcasting and others interested in the development of noncommercial radio and television. □

This Hour . . . This Week, weekly public and cultural affairs program, with host Bob Spiro. WOSU, Columbus, Ohio.

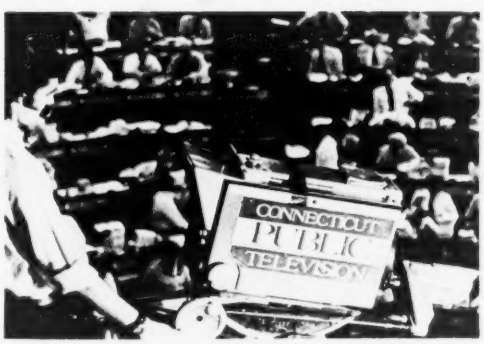
Curt Stewart and Barbara Mealy in the dramatic series, *Our Street*, from WMPB, Owings Mill, Md.

The New Jersey Public Broadcasting Authority provided free air time to State candidates. Here, GOP Chairman John Dimon draws to determine order of appearance.

Geological Hazards of the Bay Area were examined in a four-part series on KQED, San Francisco.

The Eisenhower Years, a 13-part history of the general and President, was produced by KSAC, Manhattan, Kansas.

The Ohio State Fair grounds was the site of a high school marching band competition covered by WOSU, Columbus.



Connecticut Public Television provides regular coverage of the activities of the State Legislature. WEDH, Hartford.

Two puppet friends help teacher Mary Jo Deaver on *Music Time*, an elementary music series from the Alabama ETV Commission, Birmingham.

All You Need Is Love is a weekly series that enables "adoptable" children to meet prospective parents via television. KERA, Dallas.

Speaking Editorially . . .

Many newspapers have lent support to community public broadcasting. Following are some samples.

"Call it educational TV or public broadcasting or whatever you choose — it has come of age in West Virginia, and we're going to be much richer for it."
Editorial, Morgantown, W. Va. Dominion-Post

"WCET (Cincinnati) has a well-deserved reputation for innovation, creativity and leadership."
Editorial, Cincinnati Enquirer

"Channel 17 (WMHT, Schenectady, N.Y.) does a fine job in our area. It deserves the support of every viewer when its fund-raising auction begins."
Editorial, Albany, N.Y. Times Union

"In its barely-one-year of operation, the Mississippi Authority for Educational Television is already winning vast amounts of good publicity for Mississippi, but that of course is only a fringe benefit. A most welcome one, to be sure, but small compared to all the benefits we're deriving here at home from the presence of ETV in the community."
Frank Hains, Jackson, Miss. Daily News

"Happy birthday Channel 21 (WLIW, Garden City, N.Y.) and may you grow strong and successful in your endeavor in answering the needs of the community."
Editorial, Levittown, N.Y. Tribune

"Educational, or Public, Television is here to stay, as it should be. It performs an important service. We hope Vermont ETV, which has come of age during the past year, continues to receive the support it deserves from the state and the public."
Editorial, Rutland, Vt. Herald

"Public television has come of age in Pittsburgh . . . A fortunate community needs to be grateful (for) the creativity, resourcefulness and energy of the dedicated WQED staff."
Editorial, Pittsburgh Post-Gazette

"Channel 21 (WXXI, Rochester, N.Y.) is a fine community asset."
Editorial, Rochester Democrat and Chronicle

EDUCATION

No business—for it is that—and no undertaking of the human spirit—for it is that, too—concerns more of our people than education.

The formal processes of learning are touching us earlier in life and are available to us in the later years.

Within the ranks of the professional educators, there are sharp disagreements on literally every facet of the learning process. Dogmas whose genesis can be traced to the golden days of Greece have been toppled, and the replacement pedagogics seem to fall before they can be established.

Into this vortex has relatively recently come a new tool: television.

Haltingly during the decade of the 1950's, with growing strength during the 1960's, and finally with the success envisioned by far-sighted pioneers, television—and most particularly, public television—has begun in the 1970's to take a place of considerable importance in the quest for learning.

Educational television grew out of educational radio. Its first use in the classroom was to transport the classroom teacher to the viewer. It was as if a television camera had been placed in the back of the classroom.

This was a logical beginning, and accomplished many things. But as the men and the women involved with this new media, this new tool, began to work with it new techniques were infused into producing programs.

They came to sense that there was, first of all, a far broader area of education in which non-commercial television should become involved, and second, that instructional television should capitalize on the full freedom and opportunity provided by the medium.

In establishing the Corporation for Public Broadcasting, the Congress recognized the importance of educational broadcasting. The Corporation moved first to strengthen the nation's public broadcasting stations as a means of strengthening their educational output. At the same time, it supported other efforts to seek a significant advancement of education through the electronic media.

CPB joined with the U.S. Office of Education and the Ford, Carnegie and Markle Foundations in making grants to a new non-profit organization which believed it could make an immense contribution: the Children's Television Workshop.

The result was "Sesame Street," which at the end of its second season in 1971, was firmly established as a vital force for learning.

And as fiscal 1971 closed, work was well under way at CTW on what would become "The Electric Company," a program designed to teach reading skills to youngsters in the second and third grades. The premiere was scheduled for the fall.

Much of the rest of the fare available on public broadcasting stations—while not labeled as such—is educational and for many levels of sophistication.

"Mister Rogers' Neighborhood" is a children's television show which, by speaking to the feelings and sensitivities of youngsters, teaches in a real sense.

"Masquerade" seeks to stretch the imagination of the young viewers through a fantasy theater concept.

Knowledge of public affairs is heightened by "Thirty Minutes With," "Firing Line," "Washington Week in Review," "World Press," "Black Journal," and "The Advocates."

In the presentation of the arts, through documentaries, interviews and comedy, public television is educating viewers to the world of the spirit.

In local communities, the public broadcast stations can uniquely transport their audiences to the state legislatures, to city councils, to the meeting

From Nine to Five is a series designed for use by employers to upgrade the skills of office personnel. WETA, Washington, D.C.

Bob Shy is the guide to the State's history in *Kentucky Is My Land.*

of the school board—and stations are doing just that.

Further, there is a rich fare of instructional broadcasting emanating daily from local public broadcasting stations.

In Kentucky—to name one example that is replicated throughout the public broadcast system—the Kentucky Educational Television network offers a range of programs uniquely aimed at that state's viewers, working closely with other state agencies.

"Kentucky is My Land" is a unique history series to help students become conscious of their rich heritage.

And at the cost of two-tenths of a cent per school child per day, KET provides programs in the classroom for almost 500,000 of the Commonwealth's 700,000 public school students.

Kentucky enjoys a closed-circuit interconnection between and among the state universities and the community college system, the largest closed-circuit, two-way TV system for a state educational television network in the country.

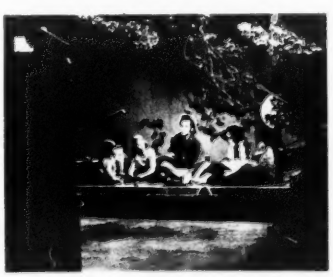
Such courses as "The Revival of the Two-Party System," "The Democrat Party" and "The 1971 Primary" were seen by college students across the state. More than 30 hours of regular college instruction each week are fed to Kentucky's community colleges by closed circuit.

Working with the Department of Public Safety, KET produced special programs to inform Kentuckians about such subjects as motor vehicle inspection and driver's licensing. In cooperation with Kentucky's Child Welfare Department, a film, "A Little Love, A Little Care" was produced. When telecast, a flood of requests for foster children poured in.

And new series being planned by KET included special programs directed toward senior citizens, an employment agency of the air, a series to help train state employees and a consumer education series.

On the national level, CPB responded to a widely felt need to aid the estimated 49 million Americans who have never finished high school. The Corporation's board of directors authorized a careful study to determine whether there was a role for public broadcasting in providing this large group of our people an opportunity to complete their high school education. In-depth research and step-by-step consultation with public broadcasters was underway by CPB and a conference was planned for late summer to bring together representatives from many fields for consideration of the project. □

A unique approach to the teaching of geography, *Project Survival* looks at earth from the perspective of space travelers. Mississippi Educational Television.



Along the River teaches students Missouri-Illinois history. KETC, St. Louis.

Filming for *Today Is Tomorrow*, a vocational guidance series by the San Diego Instructional Television Authority.

BUILDING FOR THE FUTURE

Technology

The hardware of public broadcasting—the wires and glowing lights and the tremendously sophisticated technology that lies behind the sounds of radio and the pictures of television—is steadily being improved.

The technology now exists to permit a satellite to "hang" in the sky and provide unimpeded television and radio reception to the entire nation.

By the use of cable television (CATV) systems, interference-free reception of many, many channels of service is now possible.

There are currently available a variety of working systems for video cassettes that would allow us to play television programs in our homes the way we now play records or audio tapes.

And research is underway into the use of lasers and holography in television, into binaural and compressed sound for radio, and into the upgrading and improvement of nearly every existing aspect of communications technology, including color telecasting and all-channel television sets.

All these developments can have a major effect on what is or is not available on our television sets and radios.

A case in point is an ambitious upcoming test by the Corporation, in cooperation with the Department of Health, Education and Welfare and the National Aeronautics and Space Administration.

This undertaking will result in the use of a new satellite, the Applications Technology Satellite-F, from September 1973 to May 1974, to explore the technical, economic and educational practicability of television transmissions to low-cost ground receivers in areas of the United States which are difficult or impossible to reach with a regular television signal.

Specifically, many areas of the Rocky Mountains and the state of Alaska are not now able to receive "live" public television broadcasts. The ATS-F will seek to determine if a special satellite can permit such broadcasts, with the goal of providing such programming areas as child development, high school science, occupational skills, college courses and preventive health education.

In another aspect of satellite use, the Corporation has been an active participant in FCC deliberations over plans to establish a domestic commercial communications satellite system that would provide nation-wide radio and television coverage. A number of companies have applied for the rights to put up such a satellite, and the Corporation has asked the FCC to provide free interconnection to public broadcasting stations as a part of its approval. Several of the applicants now have indicated that they plan to do this.

The FCC is also involved in the regulation of CATV systems and the Corporation has been active in seeking to assure a maximum place for public broadcasting in any rules which are promulgated specifying who should have access to the many channels possible on a cable system.

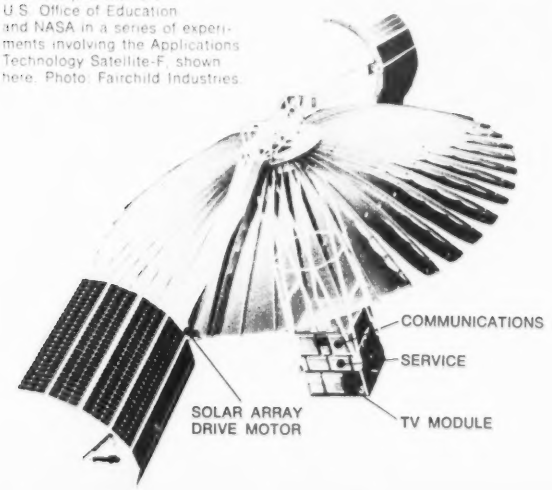
Another tool which is within reach is the video cassette. A number of firms have developed proposed systems, but they differ in design and are not compatible with one another. The Corporation is involved in the consideration of what sort of system would provide the maximum benefit to the viewing public—and public broadcasting.

Because the majority of public television stations broadcast in the UHF band, the Corporation has also been active in studies into improving reception on UHF. More precise tuners, antennas and other technological tools are being developed commercially, and CPB has provided cooperation to try to assure that in the future, the technical handicaps of UHF stations can be overcome.

The Corporation is also studying the VHF allocation pattern in an effort to obtain new VHF frequencies for public television stations now broadcasting on a UHF frequency.

Finally, in a new program, the Corporation is joining with a number of local public television stations and officials of city governments to undertake research into the potential of the local station in fulfilling a broad role as an urban communications center. Such an undertaking would join the station's facilities with cable and computer resources to forge a link between the city government and its citizens.

CPB will join with the U.S. Office of Education and NASA in a series of experiments involving the Applications Technology Satellite-F, shown here. Photo: Fairchild Industries.



Experimentation

Freed of many of the constraints that inhibit commercial broadcasting, public broadcasting has an obligation to experiment and innovate, to make more effective use of radio and television as media of communication.

In 1970-71, public broadcasting received high marks in this regard. In particular, "The Great American Dream Machine" and "San Francisco Mix" were cited as important attempts to break out of the usual program mold. And "Sesame Street," perhaps the most innovative TV program in decades, continued to receive that highest form of flattery: imitation.

To insure future progress, the Corporation continued during 1971 to support two unique institutions in American broadcasting: the National Center for Experiments in Television at KQED, San Francisco, and the National Center for Audio Experimentation at WHA, Madison, Wis.

The two centers are the nation's only on-going institutions devoted exclusively to theoretical and applied research into television and radio and the chief reason why public broadcasting promises to be in the vanguard of new media developments in coming years.

Begun in 1967 as a workshop at KQED with support from the Rockefeller Foundation and the National Endowment for the Arts, the Center became a permanent research institution in 1969 with the aid of a $100,000 grant from CPB.

The Corporation supplemented this with grants of $150,000 in 1970 and last year.

The Center's work includes research on imminent technological changes, such as home playback devices, and on the psychological, educational and behavioral effects of television.

Through training, research, the creation of new works and the development of new artistic perspectives, it also explores television's potential to communicate in non-traditional forms.

To date, television has been a means of distributing programs that draw mainly from other arts, professions and media such as journalism, radio, film and theater. The Center seeks those capacities, aside from simultaneous transmission of sight and sound, that are unique to television and then exploits them to the fullest.

The Center has, among other things, developed and put to use a video synthesizer that generates TV images without television cameras, and its "videospace" techniques were extensively used in "San Francisco Mix."

An internship program run by the Center has provided more than 20 public TV producers, art directors and programmers an opportunity to study the medium away from production deadlines. Over half these interns have initiated experimental projects of their own on returning to their home station. The Center also has under development an "electronic notebook," a videotape "manual" of new imagery and specialized technical information, which will be made available to all public television stations.

The National Center for Audio Experimentation was established in 1969 with a $50,000 grant from CPB. A grant of $98,616 in 1971 enabled the Center to continue its work.

The operations of the Audio Center resemble that of its video counterpart, but carry a greater emphasis on applied, as opposed to theoretical, research.

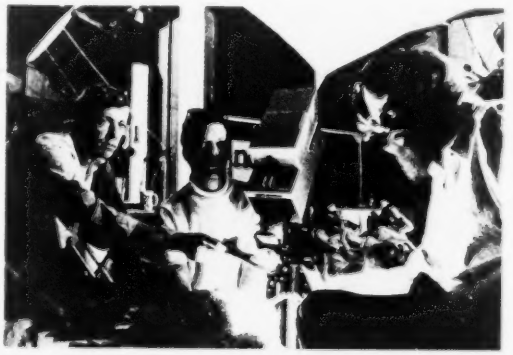
A major focus has been on increasing the use of "binaural" sound, a method of recording that simulates reception of sound by both ears and has the effect of putting the listener in the midst of an event.

Using this technique, the Center produced six radio dramas and a series of "ecodramas," mini-plays with environmental themes. A number of the latter were aired through National Public Radio.

In addition, the Center has experimented with "compressed" sound and has been active in encouraging writers to utilize the new techniques to new effect.

In 1971, the Center also held workshops for producers from public radio stations and for 18 audio technicians from stations.

Recording a radio drama from the back of a station wagon at the National Center for Audio Experimentation.



Creating new video images at the National Center for Experiments in Television.

Film

Probably the two most dynamic media in America today are film and public television. In 1971, the Corporation continued its efforts to try to insure that public television enjoys the benefits of the new film wave.

As in previous years, two of the nation's most outstanding independent film-makers, Frederick Wiseman and Arthur Barron, enriched the public TV schedule — with "Hospital," a probing Wiseman look at life in a big-city hospital, and "The Wright Brothers," Barron's interpretation of the flight pioneers.

But if public television is to keep pace with the future, it must clearly help develop new Wisemans and Barrons and provide them outlets for their work.

Towards this end, CPB made several significant grants in 1971. It gave $75,000 to WGTV, Athens, Ga., to establish in conjunction with the University of Georgia the Southeast Youth-Film Laboratory; $66,000 to the New Hampshire Network to establish a Center for Creative Cinematography at PTV station WENH in Durham, and $75,000 to continue support of the Southwest Creative Film Center at KLRN, Austin, Texas. In addition, CPB supported, along with the Ford Foundation, a showcase series for young film-makers, "Flick-Out," produced by WGBH, Boston.

Further, for the second year, the Corporation made a grant of $100,000 to support the American Film Institute's Independent Filmmaker Program, through which commissions of up to $15,00 are awarded for new film production.

The result of these efforts was to make possible the production or broadcast of some 100 films, most of them a half hour or less in length.

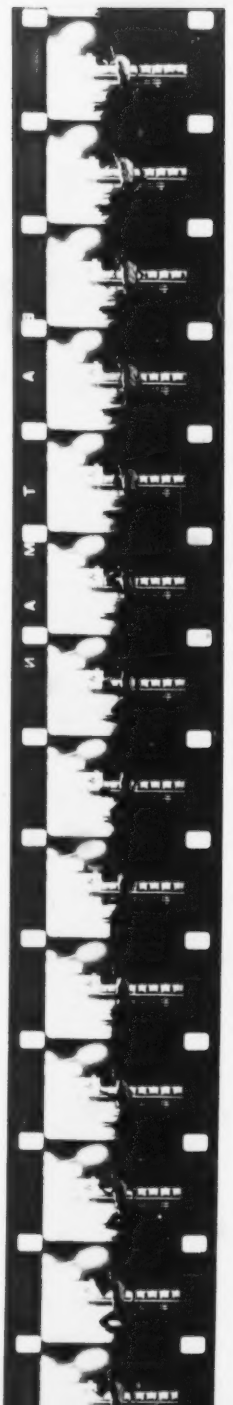
The subject matter ranged as far as an artist's eye—from the retelling of the Bluebeard fable to an anthropological documentary on the Los Voladores Indians of Central America to a study of students and the drug scene.

The purpose of the Athens, Georgia center is to break new ground in the production of films for an important, "in-between" age group—youngsters 10 to 13 years. The Austin and Durham centers cover the full spectrum of film experience, with emphasis on talent development in their geographic regions. Each of the centers conducts intern programs for persons inside public television.

In addition to "Flick-Out," another film series, "16 mm.," produced by the Austin center, was telecast by PBS. All but one of the films used were produced through grants from the Center and included George Nelson's "Clarksville," which later won a Bronze Award at the 14th International Film and TV Festival. The film examines a small, predominately black section of Austin scheduled for destruction to make way for an expressway.

Actors Stacy and James Keach portrayed the Wright brothers in the film by Arthur Barron.

A scene from *U.S. 27 Alt.*, one of the films broadcast in *Flick Out*.



From *May You Go With Smiles*, a film produced at the Southeast Youth Film Laboratory.

People

Behind the pictures on television and the sounds of radio, public broadcasting is people.

The engineers, artists, producers, filmmakers, actors, fund raisers, announcers, reporters and all the other men and women at public stations determine, by the combination of their personal contributions, just how rich and diverse the programs of public broadcasting will be.

The Corporation for Public Broadcasting recognizes this and has assisted in this area.

Because public broadcast stations often must operate on tight budgets, funds from the Corporation have been used to hire personnel for whom there would otherwise be no salaries.

Of the $2.9 million in community support grants made to television stations by the Corporation, nearly one-quarter of the funds were devoted to the hiring of personnel. Three-quarters of the nearly $1 million granted to public radio stations were used for the hiring of program and production personnel.

In addition, the Corporation has been active in a number of specific efforts to help public broadcasters build their skills.

CPB's American Fellowships Abroad program permits public broadcasters to spend a year working with foreign radio and television operations. The 1970 Fellows, selected competitively, were: Michael J. Ambrosino, associate director of programming at WGBH-TV, Boston, who was with BBC Television in London; Peter L. Anderson, producer-director from WEDH-TV, Hartford, Conn., who spent a year at Denmarks Radio in Copenhagen; William S. Giorda, program manager of KUT-FM, Austin, who worked with the radio division of the Australian Broadcasting Commission, and Frank A. Millspaugh, former general manager and program director of WBAI-FM, New York, who worked with Radio Nederland in Hilversum, Holland. Each of the Fellows received $15,000 to support the year abroad.

Rosanna Quinn, former CPB Fellow, is hostess of *The Playground*, a music series for primary-grade children that won an Ohio State Award. WKNO, Memphis.

Alan Lupo continued at WGBH, Boston as a newsman after his CPB Fellowship period.

Other programs of the Corporation embrace a wide variety of assistance to the people in public broadcasting, especially to younger professionals.

CPB's Career Fellowship Program has enabled persons already in public broadcasting to spend a period of study within the field and has permitted involvement with public television and radio for men and women from outside the industry.

For example, Alan Lupo was a reporter for the Boston Globe before he was selected to spend a year at WGBH in Boston, and Bruce Baird, an American Indian, was a mechanical technician before serving as a Fellow at KCTA-TV, Minneapolis-St. Paul. Baird subsequently became a project director for an Indian training program in broadcasting at the University of South Dakota, and Lupo is a news writer, producer and anchorman for WGBH news.

In all, a total of 32 Career Fellowships have been awarded since the start of the program. Many of the Fellows have stayed within public broadcasting.

Rosanna Quinn, a music teacher, spent her Fellowship year at WKNO, Memphis, and then stayed to become hostess of "The Playground," an instructional children's music series. The program won a coveted Ohio State Award in 1971.

Jim Lehrer, formerly a newspaper editor, was a Fellow at KERA, Dallas. He now heads the station's widely acclaimed "Newsroom."

Arthur Cromwell was already at KUON-TV, Lincoln, Neb., as research director for the "Black Frontier" public television series, when he was awarded a Career Fellowship. The Fellowship enabled him to continue his research and production. He subsequently became Assistant Director of the Office of Minority Affairs of the National Association of Educational Broadcasters.

The NAEB received a $100,000 grant during the year from the Corporation, to aid training programs and to strengthen services for the development of skills for public broadcasters.

In other programs, the Corporation has provided assistance for specialized personnel development. A grant to the Black Journal Training School assisted young black television filmmakers in the NET-administered effort. CPB funds have also aided the work of interns at the National Center for Experiments in Television at KQED, San Francisco and at the National Center for Audio Experimentation at WHA, Madison, Wis. Each of the three film centers of public television that received support from the Corporation also conducted internship programs.

Further, Corporation support for the Public Television Conference in New York City and the first Public Radio Conference in Washington helped provide forums in which public broadcasters could come together to exchange views.

OTHER CPB ACTIVITY

Advisory Committee of National Organizations

To insure the responsiveness of public broadcasting to public needs, the Corporation established an Advisory Committee of National Organizations in 1969.

In 1971, the number of member organizations of the Committee grew to 36 and included such groups as the AFL-CIO, the American Bar Association, the National Education Association, the General Federation of Women's Clubs, the National Association of Manufacturers and the National Urban League. The Committee meets four times a year to counsel with public broadcasting leadership.

Member groups have also been active in cooperative projects. During 1971, for example, more than half the organizations undertook at least one major support activity in conjunction with public broadcasting's anti-drug abuse campaign, "The TurnedOn Crisis." The Committee also filed a Statement of Concern with the FCC urging attention to the public uses of cable television.

Mrs. Leon Price, immediate past president of the National Council of Parents and Teachers, served as the Committee's first chairman. She was succeeded during the year by the Rev. William F. Fore, executive director of the Television and Film Commission of the National Council of Churches of Christ. Elected as the first vice chairman was Lewis Timberlake, former national vice president of the U.S. Jaycees.

As the year was concluding, the Committee had formed subcommittees to provide assistance and make recommendations on specific issues. An adult education subcommittee, for example, began work in CPB's project in that field, and a program evaluation subcommittee was preparing to lend its perspective to deliberations within the national networking organizations. A special group was also formed to aid in public radio station development.

Through the liaison provided by the Committee, individual member groups were also active in specific projects. An NEA task force, for example, provided advice to the Children's Television Workshop in the development of "The Electric Company" reading series, and another was working with WTTW, Chicago, in the planning of an environmental series.

Information Systems

If the Corporation is to meet its charge from Congress to promote the growth and development of public broadcasting, it obviously must have accurate facts on which to base its decisions on allocation of resources.

The gathering, classification and storing of these facts is the function of CPB's Information Systems office, which is partially supported through a contract from the National Center for Educational Statistics of the U.S. Office of Education which shares certain data.

By the close of fiscal 1971, the office had amassed a data bank of more than one million items of information. These facts were accumulated chiefly from annual surveys of public radio and television stations. The third such survey began in the summer of 1971.

The surveys seek information on station organization, broadcast and production facilities, personnel and finances and enable CPB, other public broadcast entities and the stations themselves to track the system's progress.

Station Development Support

Helping stations to help themselves is one of the functions to which the Corporation applies its energies.

Through a consultative service available to stations upon request, CPB staff provides advice and counsel on many station problems, prime among them ways by which stations can increase financial support from their communities. During 1971, CPB staff traveled to dozens of stations to assist in this capacity. In addition, CPB attempts to act as a clearinghouse for sharing successful fundraising techniques among stations.

CPB President John W. Macy, Jr. delivering a Report to the People on public broadcasting at an event launching the 1970-71 season.

CPB, in conjunction with Radio Nederland, conducted a radio drama writing contest. Here, at the first Public Radio Conference, John Acda of Radio Nederland presents the first prize to Benjamin Bradford.

Mrs. Leon S. Price, first Chairman of the CPB Advisory Committee of National Organizations.

Corporation for Public Broadcasting

Principal personnel:

John W. Macy, Jr.	*President, Chief Executive Officer*
Ralph W. Nicholson	*Vice President, Finance and Treasurer*
R. William Faville	*Secretary to the Board of Directors*
Matthew B. Coffey	*Executive Assistant to the President*
John P. Witherspoon	*Director of Television Activities*
Albert L. Hulsen	*Director of Radio Activities*
William E. Duke	*Director of Public Affairs*
John Golden	*Director of Planning, Research and Evaluation*
H. A. Abersfeller	*Director of General Services*

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Inquiries about the activities of the Corporation may be directed to: Office of Public Affairs, Corporation for Public Broadcasting, 888 16th Street N.W., Washington, D.C. 20006. In addition, single copies of the following publications are available upon request:

Public Television . . . What Is It?
Public Radio . . . What Is It?
CPB—a descriptive brochure
Public broadcasting—a fact sheet

CPB also publishes a monthly newsletter highlighting the activities of the industry and the Corporation. Interested persons may be put on the mailing list upon request.

APPENDIX

44 Accountant's Report on CPB Financial Statements

47 Description of CPB Grant Programs

50 Listing of CPB Grants and Awards in Fiscal 1971

Price Waterhouse & Co.
60 Broad Street
New York 10004

July 30, 1971

To the Board of Directors of Corporation for Public Broadcasting

In our opinion, the accompanying statement of net assets and the related statement of changes in net assets present fairly the financial position of Corporation for Public Broadcasting at June 30, 1971 and the changes in net assets for the year then ended, in conformity with generally accepted accounting principles applied on a basis consistent with that of the preceding year. Our examination of these statements was made in accordance with generally accepted auditing standards and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances, including confirmation of the cash and securities owned at June 30, 1971 by correspondence with the depositaries.

Price Waterhouse & Co.

Corporation for Public Broadcasting
(Note 1)

Statement of Net Assets

	June 30, 1971	June 30, 1970
Assets:		
Cash	$ 236,050	$ 247,366
Federal securities held under repurchase agreements with bank	3,500,000	3,500,000
Receivables, primarily in conjunction with joint or restricted projects, and advances	2,579,244	924,582
Prepaid expenses and deposits	84,693	17,437
Total assets	6,399,987	4,689,385
Less - Liabilities and unexpended grants:		
Accounts payable and accrued liabilities	626,450	515,478
Unpaid grants	1,829,481	876,977
Unexpended grants (Note 2)	438,058	800,830
Total liabilities and unexpended grants	2,893,989	2,193,285
Net Assets:		
Restricted (Note 2)	1,295,539	1,367,842
Unrestricted	2,210,459	1,128,258
Net assets (statement of changes attached)	$3,505,998	$2,496,100

Corporation for Public Broadcasting
(Note 1)

Statement of Changes in Net Assets

	For the year ended June 30,	
	1971	1970
Net assets at beginning of year	$ 2,496,100	$ 1,984,986
Income:		
Federal appropriation	23,000,000	15,000,000
Grants and contracts (Note 2):		
Federal	711,087	11,631
Nonfederal	5,112,735	1,173,450
Interest	234,660	251,252
	29,058,482	16,436,333
Expenses:		
Programs and activities (Note 2)	25,811,483	14,108,943
Administrative support (Note 3)	2,237,101	1,816,276
	28,048,584	15,925,219
Increase in net assets	1,009,898	511,114
Net assets at end of year	$ 3,505,998	$ 2,496,100

Corporation for Public Broadcasting—Notes to Financial Statements—June 30, 1971

NOTE 2: Grant and contract income for the fiscal years ended June 30, 1971 and 1970 consisted of the following:

	1971	1970
Federal:		
Department of Health, Education, and Welfare — Office of Education	$ 711,087	$ 11,631
Nonfederal:		
The Ford Foundation	3,535,148	839,641
Mobil Oil Corporation	750,000	
General Foods Corporation	272,500	
Polaroid Corporation	180,000	
Quaker Oats Company	100,000	
The Sears-Roebuck Foundation	100,000	90,000
General Service Foundation	75,000	
National Broadcasting Company Inc.		200,000
Other	100,087	43,809
	5,112,735	1,173,450
	$5,823,822	$1,185,081

Grants awarded to the Corporation for joint or restricted projects are reflected in income to the extent of the grantors' participations in expenses incurred for such projects during the year. The unexpended balances of these grant awards are required to be returned to the grantors in the event such balances are not expended or committed for the purposes of the grants.

A summary of the programs and activities undertaken by the Corporation for the fiscal year ended June 30, 1971 is given below:

	Total	Grantors' participations	Corporation projects
Unexpended programs and activities budget at July 1, 1970	$ 2,168,672	$ 800,830	$ 1,367,842
Approved programs and activities budget for the year	25,569,829	4,836,707	20,733,122
	27,738,501	5,637,537	22,100,964
Less:			
Program expenses and grants made during the year	25,811,483	5,198,118	20,613,365
Release of prior year's programs and activities budget commitments no longer required	193,421	1,361	192,060
	26,004,904	5,199,479	20,805,425
Unexpended programs and activities budget at June 30, 1971	$ 1,733,597	$ 438,058	$ 1,295,539

NOTE 1:

The Corporation for Public Broadcasting is a nonprofit corporation, organized under Title II of the Public Broadcasting Act of 1967, providing financial and other support for public broadcasting. The Corporation is exempt from income taxes as an organization described in Section 501(c)(3) of the Internal Revenue Code and is classified as an organization that is not a private foundation as defined in Section 509(a) thereof.

NOTE 3:

In accordance with generally accepted accounting principles for nonprofit organizations, the Corporation has followed the consistent policy of expensing purchases of office equipment and fixtures in the year of acquisition. These purchases, which are included in administrative support expense, amounted to $150,000 in 1971 (1970 — $313,000).

NOTE 4:

On July 23, 1971 the Corporation entered into an agreement to lease office premises in Washington, D.C. for the period September 1, 1971 through November 30, 1978. The annual rental under the lease agreement, exclusive of operating expenses and real estate taxes, is $861,000. The Corporation is attempting to sublet the entire leased premises.

The Corporation has an option to purchase the leased premises during the first six years of the term of the lease at a price which shall not be

GRANT DESCRIPTIONS

General

The Corporation, created pursuant to the Public Broadcasting Act of 1967, is a private, nonprofit corporation. Its funds are provided by the Federal government and by private contributions.

Although the Corporation is not a Federal agency, it operates in the public interest. Specifically, its purpose is to provide leadership and financing for the development and improvement of a system of public radio and television broadcasting serving the nation as a whole.

Because its purpose is to serve the public interest and because the funds it administers are largely public funds, the Corporation bears special responsibilities. In order to assure that all interested organizations and individuals are fully and equally informed about the activities of the Corporation, the pages that follow provide a description of grant programs offered. These programs are subject to change in the future, as experience increases and the performance of the programs is evaluated.

Programs Described

The Corporation desires the widest possible participation in its grant programs and encourages all qualified individuals or organizations to make formal applications for grants under its programs.

Programs are generally announced once each year. (Exceptions are noted in program descriptions.) Following the announcement, a formal description of the program including the specific amounts of grants offered, date to apply, date of award announcement, and duration of the activity will become available. Special terms of eligibility, if any, will be established as part of the description. A project officer in the Corporation will also be identified.

Grant programs are announced in the general and trade press, by CPB Newsletter, by newsletters issued by other public broadcasting organizations, and by mail to organizations and individuals known to be interested in specific programs. The Corporation seeks wide announcement of its programs in order to assure that all potential grantees have an equal opportunity to make applications for grants.

Eligible individuals or organizations, when they become aware of the announcement, are encouraged to request the descriptive material or to communicate with the project officer if necessary in order to obtain additional information. Formal application requires use of the forms provided by the Corporation.

To obtain information about the status or timing of any of the Corporation's grant programs, write: Mr. John W. Macy, Jr., President, Corporation for Public Broadcasting, 888 16th Street, N. W., Washington, D. C. 20006.

Grant programs offered by the Corporation are described below:

Community Service Grants for Television

The purpose of these grants is to provide supplemental financing to public television licensees to enable them to undertake community service activities they deem to be necessary but not possible within their own financial resources.

The applicant, not the Corporation, selects the activity to be funded. In order to enable the recipient and the Corporation to evaluate the grant, the purpose or purposes to which the grant will be applied must be identified in advance by the applicant.

Activities such as the following selected by an applicant would generally qualify:

Production of local programs, specific increase in personnel for management or operating purposes, undertaking of development activity, program promotion, program-related capital expenditures, or several of these in combination.

Grants to television licensees are scaled in size so as to reflect the size of the community served by the licensee and the licensee's capability. As a practical matter, stations are grouped into categories according to objective criteria and grants of varying sizes are provided for the various categories. The size of grants for stations in each category and category definitions are subject to change year to year.

At present only television licensees are eligible to apply for community service grants. Eligibility standards are being reconsidered and may be broadened in the future.

Community Service and Support Grants for Radio

Because there are some 500 public radio stations, of which a substantial number are severely limited in their capability to serve the public interest, standards of grant eligibility have been established by the Corporation. Community Service grants are limited to those licensees meeting the standards.

The purpose and nature of these grants is the same as the community service grants for television.

In addition to the program for eligible licensees, the Corporation offers on a competitive basis support grants for the purpose of assisting non-eligible stations to expand or improve their operations so as to become eligible for community service grants.

Television Program Production Grants

The purpose of these grants is to provide high quality programs of sufficient general interest to merit national distribution and also to support production of programs of regional or local interest.

Although recipients are usually stations, organizations other than stations, such as the Children's Television Workshop or Family Communications, Inc., or Southern Educational Communications Association, are also eligible.

Grants for national programs are usually made in the first half of each calendar year, but applications will be considered at any time. Grants for other programs are not limited to any specific time.

National Radio Program Production Grants

The purpose and nature of these grants is similar to the national television program production grants. At present, National Public Radio provides the principal national production capability.

Television Program Development Grants

Development grants are made to assist stations or other qualified institutions in planning, research, and pilot production of program ideas.

Grants under these programs are not limited to any specific time. Proposals may be submitted at any time and are considered, subject to funds available for the purpose.

Radio Program Production Grants (Production Units)

The purpose of these grants is to establish a number of specialized production units, affiliated with radio stations, throughout the country. Any one production unit will concentrate on programs primarily of a local nature dealing with news and public affairs, music, or drama.

A unit selected for support will be funded up to $200,000 a year for a three-year period.

Emergency Assistance Grants, Television and Radio

Loans not to exceed $100,000 may be made to licensees for terms not to exceed two years in emergency situations when all other means of financing available to the station have been exhausted. Interest will be charged on the loan at an annual rate of 3 percent.

The ability of the Corporation to make loans depends upon available funds. Information about the availability of funds for this purpose will be released from time to time.

Training

Programs for personnel placement, training, and career development are not currently offered by the Corporation. The Corporation provides financial support to the National Association of Educational Broadcasters for the purpose of assisting that organization in its conduct of such programs.

Internships, National Center for Experiments in Television

Internships of four weeks duration are available during ten months of the year to enable art directors, producers, and programmers from public television stations to learn from and contribute to the work of

the Experimental Center in San Francisco.
The internship program is administered by the National Center for Experiments in Television.
Two interns will be selected for each four-week period of study and work. Criteria for selection are: 1) general manager's recommendation, 2) candidate's experience, skills, background, and interests, and 3) compatibility of the two interns with each other and with Center residents and staff.

Grant Award Procedures

The Corporation's designated project officer will administer all aspects of the program for which he is responsible. Specifically, he will provide information requested by applicants; accept timely application and reject those which are not submitted by the deadline date; administer the evaluation of applications and the making of awards; assure compliance by grantees with requirements for submitting narrative and financial reports; and assure receipt of any required tape, film, recording or other end product produced by the grantee.

In the case of competitive grants, review boards will be established to assure uniform, equitable, and objective selection of grantees from among the applicants. Identification of the members of the review board will be available to any interested person.

The review board will examine all qualified applications received by the project officer and make its recommendations to the Corporation.

Grantees will be informed of their selections on or before the announcement date. The Corporation generally will control publicity associated with the making of grants. Cooperation of grantees in publicity will usually be invited.

Responsibilities of Grantees

Grants are made for accepted and approved projects subject to stated general terms and conditions, including assurance of nondiscriminatory practices by the grantee.

The general terms and conditions may be supplemented by special conditions covering specific programs. Usually special conditions apply to such technical problems as the nature of rights to be retained, the duration of those rights, and matters of timing.

In all cases, grantees are responsible for narrative and financial reports. In some cases, interim as well as final reports are required. The Corporation emphasizes grantees must provide reports with the degree of detail and at the times required. Failure of the grantee to meet these conditions may be considered as grounds for terminating the grant or disqualifying the grantee from consideration for similar grants in the future.

Both the Corporation and the General Accounting Office have legislative authority to inspect the books and records of the grantee for purpose of audit. The grantee is responsible for maintenance of proper records for the period stipulated in the terms and conditions.

Responsibilities of the Corporation

The Corporation is charged with the mission to develop and improve a system of public broadcasting. Substantial Federal funds are provided for this purpose. The Corporation is accountable to the Federal Government and to the public for the proper and effective application of these funds for the purposes intended. Further, as a tax exempt entity, the Corporation has the additional obligation of utilizing its funds solely for tax exempt purposes.

The Corporation, then, is held responsible for stewardship of the funds it administers and for accomplishment of its purposes. At the same time, however, the Corporation is fully cognizant of the fact that public radio and television licensees have sole responsibility and authority for material broadcast by them.

The Corporation's programs and procedures are designed to insure that 1) grants are used effectively for the purpose proposed by the grantee and agreed to by the Corporation, 2) that the project is completed, and 3) that the administration and management of the project by the grantee meet normal standards of performance.

Because of limitation of funds, the Corporation may select general areas of activity or subjects for programs. Such generic selection is necessary in order to assure that degree of concentration necessary to accomplish a given purpose or to provide required balance among various categories of programs or activities to assure service to various segments or interest groups within the population as a whole.

Full discharge of its responsibilities by the Corporation in no way is intended—nor can it be allowed—to infringe on the complete independence expected of a broadcast licensee.

Corporation for Public Broadcasting

GRANTS AND AWARDS

Fiscal Year 1971

I PROVIDE PROGRAMS FOR PUBLIC TELEVISION:

By National Production Centers or Workshops:

Children's Television Workshop 1865 Broadway New York, N.Y. 10023	$ 500,000

By Stations:

Educational Television Council of Central New York, Inc. (WCNY) Old Liverpool Road Liverpool, N.Y. 13088	48,546
WGBH Educational Foundation 125 Western Avenue Boston, Mass. 02134	1,680,500
Community Television of Southern California (KCET) 1313 North Vine Street Los Angeles, Calif. 90024	1,023,300
WHYY-TV Inc. 4548 Market Street Philadelphia, Pa. 19139	55,632
Rochester Area Educational Television Association, Inc. (WXXI) 410 Alexander Street	
The South Central Educational Broadcasting Council (WITF) Box Z Hershey, Pa. 17033	50,229
Greater Washington Educational Television Association (WETA) 2800 Fourth Street N.W. Washington, D.C.	374,510
Bay Area Educational Television Association (KQED) 525 Fourth Street San Francisco, Calif. 94107	765,132
San Diego State College Foundation (KPBS) 5402 College Avenue San Diego, Calif. 92115	50,460
Clover Park School District #400 (KPEC) 4400 Steilacoom Blvd. Tacoma, Washington 98405	38,967
Chicago Educational Television Association (WTTW) 5400 N. St. Louis Ave. Chicago, Illinois 60625	685,300
Educational Broadcasting Corporation (WNET) 304 West 58th Street New York, N.Y. 10019	3,594,678
Community Television, Inc. (WJCT) 2037 Main Street Jacksonville, Fla. 32206	50,500
Kentucky State Board of Education (WKLE) 60 Cooper Drive Lexington, Ky. 40502	50,681
St. Louis Educational Television Commission (KETC) 6996 Millbrook Blvd. St. Louis, Mo. 63130	50,500
Indiana University Foundation (WTIU) Indiana University Bloomington, Ind. 47401	50,457
School District #1, City and County of Denver and State of Colorado (KRMA) 1261 Glenarm Place Denver, Colorado 80204	50,684
University of New Hampshire (WENH) P.O. Box Z Durham, N.H. 03824	30,500
Board of Regents, University of Nebraska (KUON) 1600 R Street Lincoln, Nebraska 68508	50,494
Metropolitan Pittsburgh Educational Television (WQED) 4337 Fifth Avenue Pittsburgh, Pa. 15213	650,000
Area Educational Television Foundation (KERA) 3000 Harry Hines Blvd. Dallas, Texas 75201	2,500
University of Texas (KLRN) P.O. Box 7158	
Nebraska Educational Television Commission 1600 R Street Lincoln, Nebraska 68508	7,462
Community Television of South Florida, Inc. (WPBT) 1410 N.E. Second Avenue Miami, Florida 33132	1,500
Brigham Young University (KBYU) Provo, Utah	500
Duluth-Superior Area Educational Television Corp. (WDSE) 210 Bradley Bldg. Duluth, Minnesota	500
University of South Dakota (KUSD) Vermillion, South Dakota	500
School District of Kansas City (KCSD) 1211 McGee Street Kansas City, Mo. 64106	500
State Board of Directors for Educational Television (KBHE) 615½ Main Street Rapid City, S. Dak. 57701	500
Department of Education of Puerto Rico (WIPR) P.O. Box 909 Hato Rey, Puerto Rico 00919	500
Arizona Board of Regents for University of Arizona (KUAT) Radio-TV Bureau University of Arizona Tucson, Arizona 85721	500
Mohawk-Hudson Council on Educational Television, Inc. (WMHT) P.O. Box 17 Schenectady, N.Y. 12301	500
Redwood Empire Educational Television, Inc. (KEET) P.O. Box 13 Eureka, Calif. 95501	500
Bowling Green State University (WBGU) Bowling Green State Univ. Bowling Green, Ohio 43402	500
Blue Ridge Education Television Association (WBRA) 3077 Colonial Ave. S.W. Roanoke, Va. 24001	500
North Central Educational Television, Inc. (KFME) 4500 South University Dr. Fargo, N. Dak. 58102	500
Educational Television Association of Metropolitan Cleveland (WVIZ) 4300 Brookpark Road Cleveland, Ohio 44134	500
Vermont Educational Television (WETK) Ethan Allen Ave. Winooski, Vermont 05404	500
Washington State University (KWSU) Arts Hall Washington State Univ. Pullman, Wash. 99163	500
North California Educational Television Association, Inc. (KIXE) P.O. Box 9	

1304 East Street Redding, Calif. 96001	500
The Pennsylvania State University (WPSX) 201 Wagner University Park, Pa. 16802	500
Ohio University (WOUB) Athens, Ohio 45701	500
Connecticut Educational Television Corp. (WEDH) Summit Street Hartford, Conn. 06106	500
Central Virginia Educational Television (WCVE) 1904 Old Farm Road Richmond, Va. 23235	500
Arizona Board of Regents for Arizona State University (KAET) Bureau of Broadcasting Arizona State University Tempe, Arizona 85281	500
University of Washington (KCTS) Drama-TV Bldg. University of Washington Seattle, Wash. 98105	500
Central Michigan University (WCMU) Mt. Pleasant, Mich. 48858	500
Memphis Community Television Foundation (WKNO) Memphis State University Box 80,000 Memphis, Tenn. 38111	500
State Educational Radio-TV Facility Board (KDIN) Iowa Educational Broadcasting Network P.O. Box 1758 Des Moines, Iowa 50306	500
Michigan State University Board of Trustees (WMSB) 600 Kalamazoo St. E. Lansing, Mich. 48823	500
Texas A&M University (KAMU) College Station Texas 77843	500
Charlotte-Mecklenburg Board of Education (WTVI) 42 Coliseum Dr. Charlotte, N. Car. 28205	500
South Dakota State University (KESD) Brookings, South Dakota 57006	500
Northeastern Pennsylvania Educational Television Association (WVIA) Box 4444 Scranton, Pa.	500
Florida Central East Coast Educational Television, Inc. (WMFE) 2908 W. Oak Ridge Rd. Orlando, Florida	500
Twin City Area Educational Television Corp. (KTCA) 1640 Como Ave. St. Paul, Minn. 55108	500
Mississippi Authority for Educational Television (WMAA) P.O. Drawer 2470 Jackson, Miss. 39205	500
Lehigh Valley Educational Television Corp. (WLVT) S. Mountain Drive Allentown, Pa. 18015	500
Greater Cincinnati Educational Television Foundation (WCET) 2222 Chickasau Street Cincinnati, Ohio 45219	500
West Central Minnesota Educational Television Co. (KWCM) Appleton, Minn. 56208	500
Western N.Y. Educational Television Association, Inc. (WNED) Hotel Lafayette Buffalo, N.Y. 14203	500
Tacoma School District #10 (KTPS) Television Offices P.O. Box 1357 Tacoma, Wash. 98407	500
The Greater Toledo Educational Television (WGTE) Manhattan Blvd. at Elm St. Toledo, Ohio 43412	500
Greater New Orleans Educational Television Foundation (WYES) 916 Navarre Ave. New Orleans, La. 70124	500
Shenandoah Valley Educational Television Corp. (WVPT) Port Republic Rd. Harrisonburg, Va. 22801	500
Long Island Educational Television Council, Inc. (WLIW) Ellington Ave. Garden City ,N.Y. 11530	500
Southern Tier Educational Television Association, Inc. (WSKG) P.O. Box 954 Binghamton, N.Y.	500
Sunflower Educational Television Corp. (KPTS) 309 East Third St. Wichita, Kan. 67202	500
Delta College (WUCM) University Center Michigan 48710	500
Yakima School District #7 (KYVE) 1105 S. 15th Ave. Yakima, Wash. 98902	500
West Virginia Educational Broadcasting Authority (WMUL) 1737 Third Ave. Huntington, West Va.	500
University of Maine (WMEB) Alumni Hall University of Maine Orono, Maine 04473	500
Board of Public Instruction of Escambia County (WSRE) 1000 College Blvd. Pensacola, Fla. 32504	500
Board of Regents of Florida (WFSU) Florida State University 202 Dodd Hall Tallahassee, Fla. 32306	500
Central California Educational Television (KVIE)	
Lake Central School Corp. (WCAE) St. John, Indiana	500
Texas Technological College (KTXT) Box 4359 Tech Station Lubbock, Texas 79409	500
Vincennes University (WVUT) Vincennes, Indiana 47591	500
Educational Television of Northwest Pennsylvania, Inc. (WQLN) Waterford Pike Erie, Pa. 16509	500
New Jersey Public Broadcasting Authority (WNJT) 1573 Parkside Ave. Trenton, N.J. 08638	500
Clark County School District (KLUX) 5700 Maple St. Las Vegas, Nev. 89109	500
School District #81 (KSPS) 3911 Regal St. South Spokane, Wash. 99203	500
The Regents of the University of Wisconsin (WHA) 3313 University Ave. Madison, Wisconsin 53705	500
Oregon State Board of Education (KOAP) Educational Media 2828 S.W. Front Ave. Portland, Ore. 97201	500
Board of Education — State of Rhode Island and Providence Plantation (WSBE) 600 Mt. Pleasant Ave. Providence, R.I. 02908	500
Florida West Coast Educational Television, Inc. (WEDU) 908 South 20th Tampa, Florida 33605	500
Alabama Educational Television Commission (WAIQ) 2101 Magnolia Ave. Birmingham, Ala. 35205	500
University of North Carolina (WUNC) Chapel Hill, N.C. 27514	500
West Virginia Educational Broadcasting Authority (WSWP) 2239 S. Kanawha St. Beckley, W. Va. 25801	500
State Board of Education (WSJK) 209 Communications Ext. Bldg. Knoxville, Tenn. 37916	500
Florida State Board of Regents (WUSF) University of South Florida Tampa, Fla. 33620	500
	9,402,032
Total Category I	9,902,032

II PROVIDE PROGRAMS FOR PUBLIC RADIO:

By National Production Centers or Workshops:
National Public Radio
888 16th St., N.W.

By Stations:

University of Wisconsin (WHA) Madison, Wisc. 53705	7,000
State University of New York at Buffalo (WBFO) 3435 Main St. Buffalo, N.Y. 14214	8,352
Boston University Radio (WBUR-FM) 630 Commonwealth Ave. Boston, Mass. 02215	25,000
Radio-TV Bureau (KUAT-AM) University of Arizona Tucson, Arizona 85721	25,000
Greater Washington Educational Television Association (WETA-FM) 2600 Fourth St., N.W. Washington, D.C. 20001	25,000
Pacifica Foundation (KPFK-FM) 3729 Cahuenga Blvd. West North Hollywood, Calif. 91604	25,000
	115,352
Total Category II	1,085,388

III DEVELOP TECHNICAL CAPABILITY:

Provide Interconnection System

Public Broadcasting Service 955 L'Enfante Plaza N., S.W. Washington, D.C. 20006	6,775,052
National Public Radio 888 16th St., N.W. Washington, D.C. 20006	175,000
Total Category III	6,950,052

IV UNDERTAKE DEVELOPMENT AND SUPPORT ACTIVITIES (TV AND RADIO):

A — Develop Program Quality

By innovation, experimentation and demonstration to develop new production and presentation techniques:—

University of Wisconsin (WHA) Madison, Wisc. 53705	72,105
Bay Area Educational Television Association (KQED) 525 Fourth Street San Francisco, Calif. 94107	150,000
Sub Total Category IV — A	222,105

B — Support Station Operations

By grants to stations, regional networks, or other operating organizations for general operating purposes:—

Midwestern Educational Television, Inc. 1640 Como Avenue St. Paul, Minn. 55108	12,500
Southern Educational Communication Association, Inc. 928 Woodrow Street Columbia, S. Carolina 29205	12,500
Eastern Educational Television Network, Inc. 381 Elliot Street *Newton Upper Falls, Mass. 02164*	*12,500*
Central Educational Network, Inc. 5400 N. St. Louis Ave. Chicago, Ill. 60625	12,500
Rocky Mountain Corporation for Public Broadcasting 1603 Sigma Chi, N.E. Albuquerque, N.M. 87106	12,500
Western Educational Network 1313 N. Vine Street Los Angeles, Calif. 90028	12,500
Alabama ETV Commission 2101 Magnolia Avenue Birmingham, Ala. 35205	52,500
KAET-TV Arizona State University Tempe, Arizona 85281	22,500
KUAT-TV University of Arizona Tucson, Arizona 85721	22,500
KETS-TV 350 S. Donaghey Street Conway, Arkansas 72032	22,500
KEET-TV P.O. Box 13 Eureka, Calif. 95501	12,500
KCET-TV 1313 N. Vine Street Hollywood, Calif. 90028	35,000
KIXE-TV P.O. Box 9 Redding, Calif. 96001	17,500
KVIE-TV P.O. Box 6 Sacramento, Calif. 95801	22,500
KPBS-TV San Diego State College 5402 College Avenue San Diego, Calif. 92115	15,000
KQED-TV 525 Fourth Street San Francisco, Calif. 94107	32,500
KTEH-TV 70 W. Hedding Street San Jose, Calif. 95110	22,500
KCSM-TV 1700 W. Hillsdale Blvd. San Mateo, Calif. 94402	17,500
KRMA-TV 1261 Glenarm Place Denver, Colorado 80204	27,500
KTSC-TV 900 West Orman Pueblo, Colorado 81004	12,500
WEDH-TV 266 Pearl Street Hartford, Conn. 06103	22,500
WETA-TV 2600 Fourth St., N.W. Washington, D.C. 20001	57,500
WUFT-TV Room 234, Stadium Bldg University of Florida Gainesville, Fla. 32601	22,500
WJCT-TV 2037 Main Street *Jacksonville, Fla. 32206*	*22,500*
WMFE-TV 2908 W. Oak Ridge Rd. Orlando, Florida 32809	22,500
WPBT-TV 1410 N.E. Second Ave. Miami, Florida 33132	22,500
WSRE-TV 1000 College Blvd. Pensacola, Fla. 32504	17,500
WFSU-TV 202 Dodd Hall Florida State University Tallahassee, Fla. 32306	17,500
WEDU-TV 908 S. 20th Street Tampa, Florida 33605	22,500
WUSF-TV 4202 Fowler Avenue Tampa, Florida 33602	12,500
WGTV-TV University of Georgia Athens, Georgia 30601	22,500
WETV-TV 740 Bismark Road N.E. Atlanta, Georgia 30324	22,500
Georgia ETV Network 881 Peachtree Street Atlanta, Georgia 30309	32,500
KBGL-TV Idaho State University Pocatello, Idaho	17,500
KUID-TV University of Idaho Moscow, Idaho 83843	17,500
WSIU-TV Southern Illinois Univ. Carbondale, Ill. 62901	22,500
WTTW-TV 5400 N. St. Louis Ave. Chicago, Ill. 60625	92,500
WTJP-TV Illinois Valley Public Telecommunication Corp. 1501 W. Bradley Ave. Peoria, Illinois 61606	12,500
WTIU-TV Indiana University Bloomington, Ind. 47401	22,500
WFYI-TV Metropolitan-Indianapolis Television Association P.O. Box 880-20 Indianapolis, Ind. 46208	22,500
WNIN-TV 9201 Petersburg Road Evansville, Ind. 47711	17,500
WCAE-TV 2152 Moeller Street St. John, Indiana 46373	12,500
WVUI-TV Vincennes University Vincennes, Indiana 47591	12,500
KDIN-TV 1800 Grand Avenue *Des Moines, Iowa 50307*	*27,500*

KTWU-TV
Signal Hill
Wanamaker Road
Topeka, Kansas 66604 17,500

KPTS-TV
309 East Third
Wichita, Kansas 67202 17,500

WKPC-TV
2301 Clarendon Avenue
Louisville, Ky. 40205 22,500

WYES-TV
916 Navarre Avenue
New Orleans, La. 70124 15,000

WCBB-TV
Bates College
Lewiston, Maine 04240 17,500

WMEB-TV
Alumni Hall
University of Maine
Orono, Maine 04473 22,500

WMPB-TV
Maryland Center for
Public Broadcasting
Owings Mills, Md. 21117 32,500

WGBH-TV
125 Western Avenue
Boston, Mass. 02134 57,500

WMSB-TV
Board of Trustees
Michigan State University
600 Kalamazoo Street
East Lansing, Mich. 48823 55,000

WCMU-TV
Central Michigan Univ.
Mt. Pleasant, Mich. 48858 17,500

WTVS-TV
26945 W. Eleven Mile Rd
Detroit, Mich. 48075 45,000

KWCM-TV
Appleton, Minn. 56208 12,500

WDSE-TV
210 Bradley Building
Duluth, Minn. 55802 17,500

KTCA-TV
1640 Como Avenue
St. Paul, Minn. 55108 52,500

WMAA-TV
Mississippi Authority
for Educational Television
P.O. Drawer 1101
Jackson, Miss. 39205 50,000

KCSD-TV
1211 McGee Street
Kansas City, Mo. 64106 22,500

KETC-TV
6996 Millbrook Blvd.
St. Louis, Mo. 63130 22,500

KUON-TV
University of Nebraska
Lincoln, Nebraska 68508 27,500

Nebraska ETV Commission
1600 R Street
Lincoln, Nebraska 68508 27,500

KLVX-TV
5700 Maple Street
Las Vagas, Nevada 89109 22,500

WENH-TV
Box Z
Durham, N.H. 03824 22,500

WNJT-TV
New Jersey Public
Broadcasting Authority
1573 Parkside Ave.
Trenton, N.J. 08638 32,500

KNME-TV
Regents of University of New Mexico
1801 Roma N.E.
Albuquerque, New Mexico 87106 22,500

WSKG-TV
Box 954
Binghampton, N.Y. 13902 22,500

WNYE-TV
112 Tillary Street
Brooklyn, N.Y. 11201 27,500

WNED-TV
Hotel Lafayette
Buffalo, N.Y. 14203 32,500

WLIW-TV
Ellington Avenue West
Garden City, N.Y. 11530 22,500

WCNY-TV
Old Liverpool Road
Liverpool, N.Y. 13088 22,500

WNET-TV
304 West 58th Street
New York, N.Y. 10019 102,419

WXXI-TV
410 Alexander Street
Rochester, N.Y. 14607 22,500

WMHT-TV
Box 17
Schenectady, N.Y. 12301 22,500

WNPE-TV
St. Lawrence Valley Educational
Television Council, Inc.
P.O. Box 114
Watertown, N.Y. 13601 17,500

KFME-TV
4500 S. University Dr.
Fargo, N.D. 58102 17,500

WOUB-TV
Ohio University
Athens, Ohio 45701 17,500

WBGU-TV
Bowling Green State Univ.
Bowling Green, Ohio 43402 22,500

WCET-TV
2222 Chickasaw Street
Cincinnati, Ohio 45219 45,000

WVIZ-TV
4300 Brookpark Road
Cleveland, Ohio 44134 27,500

WOSU-TV
2470 North Star Road
Columbus, Ohio 43221 22,500

WGSF-TV
Newark Public School System
19 N. Fifth St.
Newark, Ohio 43055 25,000

WMUB-TV
Miami University
Oxford, Ohio 12,500

WGTE-TV
Manhattan Blvd. at Elm Street
Toledo, Ohio 43608 22,500

KOKH-TV
1801 N. Ellison Street
Oklahoma City, Okla. 73106 22,500

KOAC/KOAP-TV
Oregon State System of Higher Education
2828 S.W. Front Ave.
Portland, Oregon 97201 22,500

WLVT-TV
South Mountain Dr. West
Bethlehem, Pa. 18015 22,500

WQLN-TV
Waterford Pike
Erie, Pa. 16509 17,500

WITF-TV
P.O. Box Z
Hershey, Pa. 17033 27,500

WHYY-TV
4548 Market Street
Philadelphia, Pa. 19139 50,500

WQED-TV
4337 Fifth Avenue
Pittsburgh, Pa. 15213 27,500

WVIA-TV
Box 4444
Scranton, Pa. 18509 22,500

WPSX-TV
201 Wagner Building
Pennsylvania State Univ.
University Park, Pa. 16802 22,500

WSBE-TV
600 Mt. Pleasant Avenue
Providence, R.I. 02908 22,500

WRLK-TV
2712 Millwood Avenue
Columbia, S.C. 29205 32,500

KESD-TV
South Dakota State Univ.
Brookings, S.D. 57006 17,500

KBHE-TV
615½ Main Street
Rapid City, S.D. 57701 12,500

WKNO-TV
Memphis State University
P.O. Box 80,000
Memphis, Tenn. 38111 22,500

WDCN-TV
Nashville Public Television Council, Inc.
P.O. Box 12555
Nashville, Tenn. 37212 45,000

WSJK-TV
Neyland Stadium
University of Tennessee
Knoxville, Tenn. 37219 27,500

KLRN-TV
P.O. Box 7158
Austin, Texas 78712 27,500

KAMU-TV
Texas A & M University
College Station, Texas 77843 12,500

KERA-TV
3000 Harry Hines Blvd.
Dallas, Texas 75201 49,500

KUHT-TV
4513 Cullen Boulevard
Houston, Texas 77004 — 22,500

KTXT-TV
Tech Station
Box 4359
Lubbock, Texas 79409 — 17,500

KWCS-TV
122 Washington Blvd.
Ogden, Utah 84404 — 17,500

KBYU-TV
C-306 FAC
Brigham Young University
Provo, Utah 84601 — 22,500

KUED-TV
101 Music Hall
University of Utah
Salt Lake City, Utah 84112 — 22,500

WETK-TV
Ethan Allen Avenue
Winooski, Vt. 05404 — 22,500

WVPT-TV
Port Republic Road
Harrisonburg, Va. 22801 — 17,500

WHRO-TV
5200 Hampton Blvd.
Norfolk, Va. 23508 — 22,500

WCVE-TV
1904 Old Farm Road
Box 3237
Richmond, Va. 23225 — 22,500

WBRA-TV
P.O. Box 15
Roanoke, Va. 24001 — 22,500

KWSU-TV
Washington State University
Pullman, Washington 99163 — 17,500

KCTS-TV
University of Washington
Seattle, Washington 98105 — 22,500

KSPS-TV
South 3911 Regal Street
Spokane, Washington 99203 — 22,500

KTPS-TV
P.O. Box 1357
Tacoma, Washington 98401 — 22,500

KYVE-TV
1105 S. 15th Avenue
Yakima, Washington 98902 — 12,500

WSWP-TV
West Virginia Educational
Broadcasting Authority
1900 Washington St. East
Charleston, West Va. 25305 — 17,500

WMUL-TV
1737 Third Avenue
Huntington, West Va. 25701 — 22,500

WWVU-TV
West Va. University
Morgantown, W. Va. 26506 — 22,500

WHA-TV
3313 University Avenue
Madison, Wisconsin 53705 — 22,500

WMVS-TV
1015 North Sixth Street
Milwaukee, Wisc. 53203 — 28,500

National Association of
Educational Broadcasters
1346 Connecticut Ave., N.W.
Washington, D.C. 20036 — 100,000

KUAC-FM
University of Alaska
College, Alaska 99701 — 15,000

KASU-FM
Arkansas State University
Jonesboro, Ark. 72467 — 6,666

KUAT-AM
University of Arizona
Tucson, Arizona 85721 — 7,500

KPFA-FM
Pacifica Foundation
2207 Shattuck Avenue
Berkeley, Calif. 94704 — 15,000

KPFK-FM
Pacifica Foundation
3729 Cahuenga Blvd.
North Hollywood, Calif. 91604 — 15,000

KPBS-FM
San Diego State College
5402 College Avenue
San Diego, Calif. 92115 — 15,000

KQED-FM
Bay Area Educational
Television Association
286 Divisadero Street
San Francisco, Calif. 94117 — 7,500

KUOP-FM
University of the Pacific
3601 Pacific Avenue
Stockton, Calif. 95204 — 15,000

KCSM-FM
San Mateo Junior College District
1700 W. Hillsdale Blvd.
San Mateo, Calif. 94402 — 7,500

KUNC
The University of Northern Colorado
Greeley, Colorado 80631 — 7,500

WAMU-FM
The American University
Washington, D.C. 20016 — 7,500

WETA-FM
The Greater Washington
Educational Television Association
2600 Fourth Street, N.W.
Washington, D.C. 20001 — 15,000

WHRS-FM
Board of Public Instruction
P.O. Box 2469
West Palm Beach, Fla. 33402 — 7,500

WFSU-FM
Florida Board of Regents
Florida State University
Tallahassee, Fla. 32306 — 15,000

WUSF-FM
University of So. Florida
Tampa, Florida 33620 — 6,667

WABE-FM
740 Bismark Road N.E.
Atlanta, Georgia 30324 — 15,000

WNIU-FM
Northern Illinois Univ.
DeKalb, Illinois 60115 — 15,000

WSIE-FM
Southern Illinois Univ.
Box 73
Edwardsville, Ill. 62025 — 9,500

WSIU-FM
Southern Illinois Univ.
Carbondale, Illinois 62901 — 8,500

WILL-FM
University of Illinois
227 Gregory Hall
Urbana, Illinois 61801 — 7,500

WFIU-FM
Indiana University
Bloomington, Ind. 47401 — 8,500

WIAN-FM
Instructional Broadcast Center
931 Fletcher Avenue
Indianapolis, Ind. 46203 — 11,625

WBAA-FM
Purdue University
Lafayette, Indiana 47907 — 8,000

WOI-FM
Iowa State University
Ames, Iowa 50010 — 14,936

WSUI-AM
University of Iowa
Iowa City, Iowa 52240 — 15,000

KANU-FM
The University of Kansas
Lawrence, Kansas 66044 — 9,000

KSAC-AM
Kansas State University
Manhattan, Kansas 66502 — 7,500

KMUW-FM
Wichita State University
1751 N. Fairmount Avenue
Wichita, Kansas 67208 — 6,250

WBKY-FM
University of Kentucky
Lexington, Ky. 40506 — 9,500

WFPK-FM
Louisville Free Public Library
Fourth and York Streets
Louisville, Ky. 40203 — 9,000

WMKY-FM
Morehead State University
Box 911
Morehead, Ky. 40351 — 7,083

WEKU-FM
Eastern Kentucky University
Richmond, Ky. 40475 — 8,500

WMEH-FM
University of Maine
Bangor, Maine 04401 — 12,500

WBJC-FM
Community College of Baltimore
2901 Liberty Heights Ave.
Baltimore, Maryland 21215 — 7,083

WFCR-FM
University of Mass.
Amherst, Mass. 01002 — 15,000

WBUR-FM
Boston University
630 Commonwealth Avenue
Boston, Mass. 02215 — 15,000

WGBH-FM
WGBH Educational Foundation
125 Western Ave.
Boston, Mass. 02134 15,000

WUOM-FM
University of Michigan
Ann Arbor, Michigan 48704 8,000

WAUS-FM
Andrews Broadcasting Corp
Box 909 University Center
Berrien Springs, Mich. 49104 7,500

WDET-FM
Wayne State University
5035 Woodward Avenue
Detroit, Mich. 48202 15,000

WKAR-AM/FM
Michigan State University
East Lansing, Mich. 48823 22,500

WGGL-FM
Michigan Technological Univ.
Houghton, Michigan 49931 7,500

WIAA-FM
National Music Camp
Interlocken, Mich. 49643 7,500

WFBE
Flint Board of Education
Oak Grove Campus
Flint, Mich. 48503 15,000

WMUK-FM
Western Michigan University
Kalamazoo, Mich. 49001 8,500

WNMR-FM
Northern Michigan University
Marquette, Mich. 49855 8,000

KSJR-FM
Minnesota Educational Radio, Inc.
Collegeville, Minn. 56321 15,000

KSJN-FM
Minnesota Educational Radio, Inc.
3470 Old Highway 8
New Brighton, Minn. 55109 7,500

KUOM-AM
University of Minnesota
Minneapolis, Minn. 55455 7,500

WCAL-FM
St. Olaf College
Northfield, Minn. 55057 9,000

WNJC-FM
Northwest Mississippi June College
Senatobia, Miss. 38668 7,500

KBFL-FM
School District No. 1
Dallas County
Buffalo, Missouri 65622 8,000

KCUR-FM
University of Missouri
5100 Rockhill Road
Kansas City, Mo. 64110 15,000

KXCV
Northwest Missouri State College
Maryville, Missouri 64468 9,000

KSOZ-FM
School of the Ozarks
Point Lookout, Missouri 65726 9,000

KCMW-FM
Central Missouri State College
Warrensburg, Mo. 64903 7,500

KIOS-FM
The School District of the City of Omaha
Central High School
124 N. 20th St.
Omaha, Nebraska 68102 7,500

KRWG-FM
New Mexico State Univ.
Las Cruces, N.M. 88001 8,000

WAMC-FM
Albany Medical College
47 New Scotland Avenue
Albany, N.Y. 12208 7,500

WBFO-FM
The Research Foundation of
State University of New York
Buffalo, New York 14214 15,000

WSLU-FM
St. Lawrence University
Canton, New York 13617 15,000

WFDD-FM
Wake Forest University
Winston-Salem, N.C. 27109 7,080

KDSU-FM
North Dakota State Univ.
Fargo, N.D. 58102 7,500

KFJM-AM
University of North Dakota
Box 8116
Grand Forks, N.D. 58201 7,500

WOUB-AM/FM
The Ohio University
College Street
Athens, Ohio 45701 16,000

WBGU
Bowling Green State Univ.
Bowling Green, Ohio 43403 7,500

WGUC-FM
University of Cincinnati
Cincinnati, Ohio 45221 8,000

WCBE-FM
Board of Education of the City School
District of Columbus
270 East State St.
Columbus, Ohio 43215 7,500

WOSU-AM/FM
The Ohio State University
2470 North Star Road
Columbus, Ohio 43221 22,500

WMUB-FM
Miami University
Oxford, Ohio 45056 7,500

WYSU-FM
Youngstown State University
410 Wick Avenue
Youngstown, Ohio 44503 8,500

KOAC-AM
State of Oregon
303 Covell Hall
Corvallis, Oregon 97331 8,000

KOAP-FM
2828 S.W. Front Avenue
Portland, Oregon 97201 21,667

KLCC
Lane Community College
4000 East 30th Avenue
Eugene, Oregon 97405 7,500

KWAX-FM
University of Oregon
Eugene, Oregon 97403 7,500

KBPS
School District #1
631 N.E. Clackamas St.
Portland, Oregon 97208 7,500

WITF-FM
South Central Educational
Broadcasting Council
Box 2
Hershey, Pa. 17033 8,500

WUHY-FM
WHYY Inc.
4548 Market Street
Philadelphia, Pa. 19139 9,000

WDUQ-FM
Duquesne University
Pittsburgh, Pa. 15219 7,500

KUSD-AM/FM
University of South Dakota
Vermillion, S. Dak. 57069 7,495

WSMC
Southern Missionary College
Collegedale, Tenn. 37315 7,500

WUOT-FM
University of Tennessee
1345 Circle Park Drive
Knoxville, Tenn. 37916 15,000

WMOT-FM
Middle Tenn. State Univ.
Murfreesboro, Tenn. 37130 8,500

WPLN-FM
Public Library of Nashville
and Davidson County
Eighth Ave. North & Union
Nashville, Tenn. 37203 15,000

KVTI
Texas Trade School
1316 Commerce St.
Dallas, Texas 76208 15,000

KTEP-FM
The University of Texas at El Paso
Kelly Hall
El Paso, Texas 79999 15,000

KUT-FM
University of Texas
Austin, Texas 78712 15,000

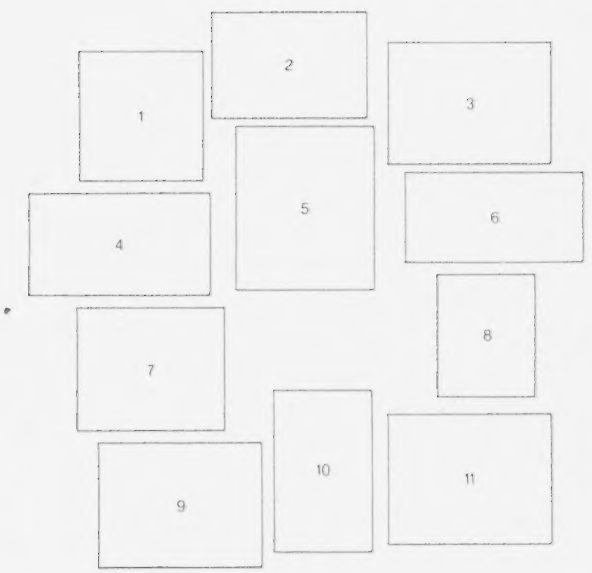
KPFT-FM
Pacifica Foundation
618 Prairie
Houston, Texas 77002 22,500

KBYU-FM
Brigham Young University
Provo, Utah 84601 9,000

KUER-FM
University of Utah
Salt Lake City, Utah 84112 7,500

KWSU-AM
Washington State University
Pullman, Washington 99163 9,500

KRAB-FM Jack Straw Memorial Foundation 9029 Roosevelt Way N.E. Seattle, Washington 98115	9,000
KUOW-FM University of Washington Seattle, Wash. 98105	15,000
KTOY-FM L. H. Bates Vocational-Technical Institute of Tacoma 1101 Yakima Avenue South Tacoma, Washington 98405	7,500
WVWC-FM West Virginia Wesleyan College Buckhannon, West Va. 26201	8,750
WHA-AM University of Wisconsin Madison, Wisconsin 53706	7,500
WUWM-FM University of Wisconsin Milwaukee, Wisconsin 53201	7,500
WIPR-AM/FM Department of Education Commonwealth of Puerto Rico P.O. Box 909 Hato Rey, P.R. 00919	9,500
	4,222,721
By providing training, internships and fellowships: —	
KCET-TV 1313 North Vine Street Hollywood, Calif. 90028	43,750
Educational Broadcasting Corp. 304 West 58th St. New York, N.Y. 10019	7,500
	51,250
By providing library of TV and radio program material and maintaining archives: — Indiana University Foundation P.O. Box F Bloomington, Indiana 47401	100,000
Sub Total Category IV — B	4,373,971
C — Develop Public Awareness and Understanding	
By program promotion and advertising: —	
WQED-TV 4337 Fifth Avenue Pittsburgh, Pa. 15213	49,848
Public Broadcasting Service 955 L'Enfante Plaza, North S.W. Washington, D.C. 20006	1,710,000
Southern Educational Communications Assn., Inc. 928 Woodrow St. Columbia, S. Car. 29205	44,000
Children's Television Workshop 1865 Broadway New York, N.Y. 10023	250,000
Sub Total Category IV — C	2,053,848
Total Category IV	6,649,924
Total Grants and Awards	$24,587,396



1 Bob Jolly portrays Bernal Diaz in *Pilgrims to the West*, a school series on the colonial Southwest. KLRN, Austin, Tex.

2 *Polititho*n '71, a unique and comprehensive examination of candidates and issues in the Florida State elections, won a Peabody Award for WPBT, Miami.

3 When the Connecticut General Assembly's Judiciary Committee deliberated on a new drunk-driving bill, Connecticut Public Television was there to provide live coverage.

4 *General Jenkins' Carnival* is disrupted by a wicked magician in the children's musical produced by WUNC, Chapel Hill, N.C.

5 Examining how to keep drugs out of schools: a scene from *The TurnədOn Crisis*.

6 The Maryland Center for Public Broadcasting covered the National Karate Championships.

7 Ken Maynard, one of the stars examined in the 10-part study of cowboy movies, *They Went That 'A Way*. WMVS, Milwaukee.

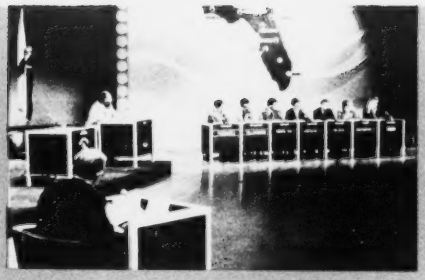
8 John Neville and Susan Hampshire in *The First Churchills*, the 12-part drama that led off *Masterpiece Theatre*. WGBH, Boston.

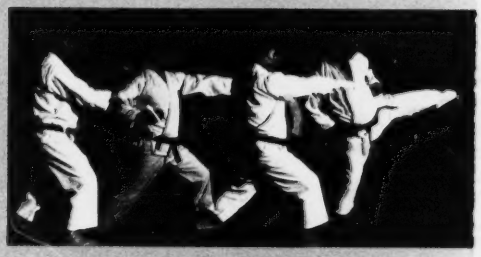
9 Civil War events at *Antietam* were re-created by the Maryland Center for Public Broadcasting.

10 Marshall Efron, satirist of *The Great American Dream Machine*.

11 *Our Vanishing Wilderness* was examined in an eight-part series by Shelly Grossman, shown here at The Continental Divide.

Editor: Walter Duka / Designer: Paul Reed / Writer: Vernon Richey





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CORPORATION FOR
PUBLIC BROADCASTING

ANNUAL REPORT